

**STAGE
SCREEN**

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**RADIO
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INSIDE FACTS

Of Stage and Screen

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U. S. BLACKMAIL PROBE

SPANISH VERSIONS FLOP

Reaction In Mexico City And Others

Producers Failing to Heed Warning Are Hitting Market

The axe is falling!

After persistent defiance of repeated warnings about using Castilian dialects, and other angles of foreign version to which Mexican and South American countries have objected strenuously, public reaction is beginning against American-Spanish version with a vengeance in Mexico City and other Spanish speaking centers.

Film-goers in the southern capital aren't going for the Spanish versions with Castilian dialects despite heavy propaganda and press-agenting.

The two big houses in the capital the Olympia and Teatro Roja, have found the Spanish version a distinct flop according to reports from the center of Mexico, with the extensive American population there also cognizant of the silliness of some of the attempts to win theatre attendance with such productions.

Recent attempts to publicize Mexican players as Spaniards have also aroused ire in the fiery breasts of the volatile Mexicans. The Mexican film-goers of the better class are wise to all the dodges of the publicists and familiar with the Hollywood layout to an extent that would surprise some film execs, and refuse to be taken in by publicity yarns.

German and English productions, with no embargo on entering Mexico, are getting a chance to cut in on this market which American producers are alleged to be taking a chance on killing off.

Current powers that be are heartily opposed to any and all anti-Mexican or seemingly so pro-

(Continued on Page 3)



GEORGE BREECE

MASTER OF CEREMONIES

FOX THEATRE

SAN DIEGO

Government Follows Up Nolan Case

Trailing Down Story Of Hidden Motives Of Fake Charges

Moving with a mysterious secrecy, Federal investigators this week commenced an exhaustive probe of the circumstances surrounding the placing of false charges of narcotic addiction against Mary Nolan, Universal contract player, it was learned this week. The charges were made last week by two local nurses.

Rumors emanating from the federal activities, indicated that the officers were seeking further motives for the unexpected false attack on the actress' character, and had hit upon a possible uncovering of blackmail operations in the film capital.

Questioned as to whether any group or persons were hushing the matter up after the fiasco of the attempt to involve Miss Nolan one of the federal high officials stated:

"Nobody is big enough to shut up this office or hush anything up. If we find conclusive evidence of extensive blackmailing attempts against film notables, we will spare no effort to uncover the dirty mess and land the perpetrators behind jail bars, no matter how high up we may go. The action of the government on income tax fakings should be regarded as an object lesson as to whether the United States government can be hushed up."

It was reported this week that Miss Nolan had been told to pay up or "something would happen to her," with the narcotic charges following her refusal to accede to the demands.

Miss Nolan refused to issue any statement, the Hays office was non-committal, while investigating (Continued on Page 5)

'YOU'LL SEE IT IN FACTS'

LETTER WRITERS INVESTIGATED

"Big House" Draws Big For Pan

TALKIE FILMS PORTABLE GAG IS TRIED HERE

Portable talkie service is being exploited locally, and is hitting with big house parties, providing acceptable entertainment for hosts and hostesses who have been put to it for original ideas.

An edge is given to it by the ability to secure pre-release pictures and the idea is catching on. Cost is small and the portable equipment easily handled.

Robert L. Lippert is specializing in this service from a new office on Film Row, where his organization functions under the name of Motion Picture Service Corporation. He is also furnishing clubs, lodges, churches and military camps with the service, and is preparing to open branches in San Francisco, Portland and Seattle, expecting eventually to cover the entire country.

He has this week equipped an expedition for Peru with complete portable talkie equipment, and by this means Peru will have the experience of its first talking pictures. The expedition is being financed and headed by Mrs. John Rounan, well known in vaude. She is taking a chimpanzee with her and will do some picture shooting while down there.

SEVEN PICTURES START AT PARA.

Seven pictures went into production this week at the Paramount studios in Hollywood. At the present time, eleven pictures are being filmed; five others are in the cutting and editing rooms, being made ready for release and two are in the final stages of preparation and awaiting camera calls.

The eleven productions being filmed, as announced by Lasky, are Maurice Chevalier's "Playboy of Paris;" "Social Errors," with Leon Errol, Richard Arlen, Mary Brian and Stuart Erwin; the filmization of "Spanish Acres;" the Josef von Sternberg feature, "Morocco," with Gary Cooper, Marlene Dietrich and Adolphe Menjou; George Bancroft's new sea story; Jack Oakie's sailor vehicle; the new Clara Bow production, "Her Wedding Night;" "Tom Sawyer," with Jackie Coogan, Mitzi Green and Junior Durkin; "The General," with Kay Francis, Walter Huston and Kenneth MacKenna, and the final scenes for "The Sea God" and "The Spoilers."

Five Being Edited

In the editing rooms are "Anybody's Woman," starring Ruth Chatterton and Clive Brook; the Spanish and English productions of "Grumpy;" "Follow Thru," the all-technicolor comedy, and Ernst Lubitsch's comic "Monte Carlo."

Preparing for immediate starting dates are the French picture, "La Petit Cafe," starring Maurice Chevalier, and Charles Rogers' next stellar vehicle.

MURRAY SIGNS FOR U DANCES

Lon Murray, who is now staging the "Birth of a Nation" prologue at the Biltmore Theatre, has been commissioned by the casting department of Universal to supply and train his own dancers for all musical scenes, cafe sets, etc. The first Lon Murray troupe of 16 headed by Bubbles Crowell worked all last Saturday night on the "Chicago Gunman" set.

Murray was recently signed by Triangle Film Corp. as general dance and stage directors, his next assignment after "Birth of a Nation" being "Mickey," the old Mabel Normand picture revised for a musical.

Two Other People

Ginger Rogers, of vaude and presentations, now a Paramount contract player, this week denied that she was the Ginger Rogers whose engagement to John Keating, Jr., of Cumberland, Maryland, was announced in a news dispatch.

Miss Rogers explained the confusion by pointing out that there was another Ginger Rogers.

The second Ginger Rogers, of the sister-team of Ginger and Jane Rogers, is the bride-to-be. The sisters originally spelled their name Rodgers but later dropped the identifying "d" in their billing.

NEW PLAY SKED OF PASADENANS

The bill of coming attractions for the Pasadena Community Playhouse has just been made public.

Currently, "The Man, Saul," a new play by Sidney Robert Buchman, starring Paul Muni, is getting its first stage production preparatory to being goffered New York audiences. Closes August 9. "Dracula," the mystery play made by Hamilton Deanne and John L. Balderston from the Bram Stoker book, will be presented August 14 to 23, featuring Victor Jory.

Oscar Wilde's "Importance of Being Earnest" is scheduled for August 28 to September 6, followed by Austin Strong's "Three Wise Fools," September 11 to 20.

James Barrie's "What Every Woman Knows" is to be presented October 2 to 11; "Richelieu," October 16 to 25; "Poor Little Rich Girl," October 30 to November 8; "School for Scandal," November 13 to 22, and "Shore Acres" or "Sag Harbor," November 27 to December 6.

SULLIVAN TO BE THALBERG AIDE

C. Gardner Sullivan has joined the M-G-M executive staff as assistant to Irving Thalberg.

Sullivan has much experience in films, dating from 1914, when he came to California as a writer for the late Thomas H. Ince. Previous to that time he had been a New York newspaper man. On the death of the producer he became an executive for the DeMille Pictures Corporation; then was at United Artists and, more recently, was scenario editor at Universal City.

'HELL'S ANGELS' STILL DRAWING AT NINTH WEEK

Hollywood Pantages grosses took a big leap with a week of "The Big House," following four weeks downtown in the Criterion, and took \$21,578, one of its biggest totals since the opening week.

"Hell's Angels" at the Chinese grossed \$27,758 for its ninth week, three hundred better than the previous week, which does not look very big for the Hunter Brothers as an added stage attraction. Undoubtedly, however, their appearance arrested the decline which is normal on a long run.

Everything else in the film line was off. Loew's State was very tame with "Wild Company" and the F. & M. unit "Wild and Woolly," grossing \$17,123, low record for this year.

Sixth week of "So This Is London" at Carhay Circle dropped the gross to \$12,164. "Holiday" goes in there this week.

The hold-over week of Greta Garbo's "Romance" at the Criterion drew \$11,138, fifteen hundred under average. The Boulevard took \$3337, below level for "On The Level." The Egyptian, with "Border Legion" and Max Fisher's orchestra, was down to its low level with \$5551.

At the United Artists, last nine days of "Raffles" brought \$15,500, nothing extra but not bad for hot weather. Second week of "Dixiana" grossed \$16,000, over summer average for the Orpheum. "Manslaughter" at the Paramount drew somewhere about twenty grand, slightly nourishing but not too healthy.

W. C. CONTINUES WITH GOLF PLAN

Fox West Coast golf circuit plans are being continued in a smaller way than first planned. De Luxe Theatre on Alvarado street, Los Angeles, has been converted into an interior miniature golf course. It is General Manager Harold B. Franklin's plan to use this eighteen-hole course as an experimental venture. In the event of its success, the same procedure will be worked with different houses over the entire circuit.

Film Row Cuttings

By FRED YEATES

NO NEWS IS GOOD
HEAVY CONFERENCE
ABOUT POLITICS
LIPPETT MOVES IN

The fellow who could get news out of Film Row this week would be a priceless magician as well as an imaginative reporter. For the first time since its organization, the curb convention is without a docket, and the delegates can find nothing more exciting to talk about than the high cost of keeping flannel pants clean. Salesmen are conspicuous by their absence, but some of their footprints could no doubt be traced on the sands of Santa Monica. Heat has a bad effect on film.

The exchange managers were in heavy conference on our call morning this week behind the closed doors of the Film Board of Trade. Down on the curb rumors were rife that the annual picnic was the subject of the ponderous debate, and it was believed there was a possibility of calling the affair off. This would be a sad disappointment to the Benson-Knotts ballet, which, according to the gossip, has been taking early morning workouts on the roof of the Film Exchange Building.

Carroll Peacock, who represents considerable of the "amount" in Paramount, paused in his shirt-sleeved labors to inform us there was absolutely nothing new. In fact, he said, "I'm afraid to talk to you," but, being well versed in western etiquette, he laughed when he said it. But we did notice something new on his desk: A dull copper gewgaw, that might be a fruit dish, cake dish, cocktail mug, or something like that. Maybe it was one of those wine-bibbers we read about in old books.

The Row does not seem to be politically-minded. We asked several how they stood about Bud Lollier, one of their own brethren who is running for office. They intimated, in their own peculiar individual ways, that they were for Bud, believing the industry needed a man in the assembly, senate, or whatever it was, and that Bud would do as well as anybody else. We asked, "What party is

MUSIC MEN IN PROBE OF NOTE THREATENINGS

Sensational charges were expected shortly from independent music publishers, following a quiet investigation of a series of anonymous letters received by a number of the inde music handlers.

The letters, all typewritten, and having several outstanding peculiarities in style and addressing, have been checked by experts, it is reported, with other samples of mail and the actual sender of the notes is expected to be discovered any time now.

At first taken as the work of a crank, the letters continued pouring in, until two of the inde publishers got chatting with another music man and all three discovered that they had been on the mailing list of the anonymous writer or writers.

This started the boys thinking and they quietly began a bit of amateur sleuthing, comparing different types of correspondence in the music business, until a sudden stroke of luck gave a new slant on the matter.

If charges are brought by the indes, it is rumored, they will be of a very sensational nature and may result in a Federal investigation of the matter.

At first keeping his or their notes to kidding and razzberrying the indes, the writer or writers recently overstepped the mark in his mail campaign and waxed threatening, it is said.

Inside Facts this week obtained a transcript of one of the letters, which the amateur investigators, however, would not turn over for a photostatic copy, preferring to continue their study of the matter on the q. t. It is reproduced here in style and content.

A sample of the letters appears on page nine of this issue.

NEW HAMILTON SERIES STARTS

Lloyd Hamilton has started on the first of his new series of Educational comedies for the 1930-31 season.

William Goodrich is directing and the players include Ruth Hiatt, Ed Brady, Dan Wolheim, Peggy Doner, vaude headliner; William McCall and Al Thompson. Dwight Warren is cameraman, and Walter Smith, sound technician.

Bud?" and not a doggone one of 'em knew.

Even the Columbia news-springs were dried up this week. Mel Klein, office manager, called on that red-headed McCarthy man, just in from the road, but all he could dig up was an auto repair bill for ninety-two uckbay, which was much too sad for the cheery columns of Inside Facts.

With the Film Board in session we could not interview Miss Lola Gentry. Just between ourselves, we don't know just what to think about that sweet lady being shut up in a room with all those men—this hot weather. That side of the building gets the warm morning sun, so much so that even Bill Knotts, the blonde streak of Film Row who has a big office on the same side, has moved his desk out to the main office. To keep cool, he says, but there's a nifty piece of Brunette scenery over in the corner in the person of Mrs. Copple—or is it K, like in Kiss?

Bob Lippert has moved into his new salon at 2028, opposite the Fox exchange, and he is receiving visitors, exchanging conversation between the pounding of hammers and zozing of saws. The carpenters are still in, putting up the fir partitions which will soon be looking like oak or mahogany. He has a preview room, beautifully dark and cool, where he will demonstrate his portable sound equipment. The sign on the window says, "Motion Picture Service Corporation." See news story elsewhere.

Their Dancing's Precise



Here's a unit of Bud Murray's "California Sunbeams," fast becoming famous for their machine-like precision and unison in line routines. These girls are appearing this week at the Pantages Hollywood Theatre, in Fanchon and Marco's "Wild and Woolly" Idea, doing Bud Murray routines, which includes the new dance, "Doing the Derby," and the novelty trick number, "The Dummy," which was conceived and staged by Bud Murray.

"BIG PICTURES" AID THEATRES?

WARNERS THINK FILMS ARE BIG; PROLOGUES OUT

"Big pictures," in the parlance of the trade, pushed the stage show discussion temporarily off the Los Angeles theatre Rialto, with theatre execs hoping that the "big pictures" would aid the lagging box-office figures in spite of heavy competition.

Warner Brothers, with John Barrymore in "Moby Dick," "Top Speed," George Arliss in "Old English" and several others, hoped for as smash hits, turned an about face and suddenly abandoned the prologue support this week.

Larry Ceballos staged prologues, which went into the Warner houses with a great fanfare and hullabaloo on the Fourth of July, will be dropped with the next bills, M. A. Silver, Warner operating head, admitted this week.

Silver stated that the coming Warner films were rated of such high calibre as to be strong draws without stage support, and denied that Warners plan an "off again, on again" policy on the matter. They're definitely out and for some time to come, he declared.

Notices were issued prologue casts and musicians last week, with film bookings also shifted, Walter Huston in "The Bad Man" being moved up to permit the Barrymore film to go into Warner's Downtown with a gala premiere slated for August 15th.

Use of prologues was deferred at the Carthy Circle with Pathe's smash hit, "Holiday," opening on Thursday of this week. Fox West Coast publicity department exploited the film as "the smartest talking picture ever made . . . intelligent audible screen entertainment, etc."

The Fox Grandeur production, "The Big Trail," which Raoul Walsh is directing with a large cast, is slated to follow "Hell's Angels" into Grauman's Chinese, probably late in September, with the management of the house returning to Fox West Coast Theatres.

With the Fox "super" it is tentatively set to a specially staged Fanchon and Marco stage prologue with Rube Wolf, F. and M. ace m. c. as musical director and master - of - ceremonies. Wolf is currently vacationing here after completing successful eastern engagements.

Howard Hughes air epic is still packing them in to very good business at the Chinese, with Sid Grauman's prologue and Sid at the helm. No definite closing date has been set as yet for the \$4,000,000 film, which is now in its tenth week.

Chief reason for Paramount's holding off stage shows at the local house was also reported to be a hoped for fair summer season with "big pictures." Starting off with an apparent heavy campaign on "Manslaughter," a very fine production, the film wasn't exploited up to the hilt and will not be held over, as it should have been, on its merit.

Meanwhile, the Criterion is knocking them over with the straight screen policy and followed "Divorcee," and "The Big House" with a sensational opening week on "Our Blushing Brides" after a smart advance campaign that had them standing in line almost continually to get in on this one.

FOX IS BACK

SAN FRANCISCO, Aug. 7.—After several weeks in Honolulu, Fred Voigt, Fox exchange manager, has returned to his desk.

JOIN CAMPAIGN

SAN FRANCISCO, Aug. 7.—Downtown first-run theatres engaging in the Greater Talkie Season campaign were this week augmented by the Wagon houses, the Embassy and the Davies.

JOINS EXCHANGE

SAN FRANCISCO, Aug. 7.—J. Barry has replaced C. Chatburn as western division auditor for Columbia Pictures. Barry formerly was with M-G-M as an auditor.

Local Legits Still Very Quiet

Gene Swift's Ruminations

STORY VALUES YELL DON'T BLAME HEADS LOOK TO SYMPHONY PERSONALITY NEEDED

The importance of "story" value is being hammered home to talkie producers.

Charges that studios are stealing stories are becoming bolder and more persistent. Most professional fiction writers, especially those who have flirted with Hollywood, know the charges are well founded. This writer, under his fiction-author name, has been victimized by having situations lifted bodily out of stories, situations peculiar to personal experience and recognizable beyond doubt.

The blame, however, does not necessarily attach to the ruling executives of the producing studios, but to the scenario staffs. These people, under the factory production methods, are called upon to deliver material like a butcher delivers sausage. The easy way is to purloin, and constant success with the practice has made them bold.

The conception and birth of a good story closely resembles the process of human reproduction. The creative mind must achieve maturity, then after impregnation with an idea and its conception, there is a slow period of gestation, then labor and delivery. A good story can be produced in no other way.

But the sad part of it all is that Hollywood has yet to learn what to do with the story after it gets it. By "Hollywood" it is understood we mean the business principals, so necessary to the preservation and support of the story-teller, but so walled in by their mathematical barriers. There are many individuals in Hollywood who could interpret the moods and beauties of a story, just as Molinari or Kreuger can interpret the ecstasies of Beethoven or Bach, but they are not permitted to do so.

A good story is literary music. (Continued on Page 13)

STILL BUT FOUR LEGITS PLAYING WHILE SIX DARK

The local legitimate situation still remains very quiet. Only four legitimate theatres are operating. Second week of "Oh, Judge," at the Vine Street grossed \$5400, very fair. The musical farce is being revamped and some new names being put in the cast. Richard Powell, comedian of "Student Prince," goes in. Eddie Morris goes in the play the judge, and Virginia Marvin takes the ingenue role.

Ina Claire in "Rebound" closes at the Belasco this week. "Its A Wise Child" comes down from San Francisco as a successor. Following that, Pauline Frederick goes in with what is said to be a re-write of "Scarlet Pages," with a new title. Leslie Pierce is spoken of as director, and casting is now beginning.

Closing week of "To The Ladeis" at the El Capitan, grossed around five grand. "Tea For Three" opened there August 3 with good business. This house, under Matt Allen's managership for Henry Duffy, is the steadiest, most consistent house in Southern California.

"Fata Morgana" pulled in \$6800 for the Hollywood Playhouse for its third week, and leaves at the end of its fourth for the north. It has done exceptionally good business.

The Mayan is dark, and so is the Mason, Biltmore, Figueroa and Egan downtown, and the Music Box in Hollywood. Majestic and President are no longer legit houses.

The Trumbell-Sherwood show, "Cup of Sugar," with Dorothy Mackaye, is in rehearsal for a Santa Barbara tryout set for August 29. In the support cast are: Betty Carter, Barton Hepburn, Dina Smirnova, Edmund Burns, Boyd Irwin, Charles Moore and Maurice Briere.

The Playhouse, Salt Lake City,

M. C. Proves a Hit

George Breece, who replaced Al Lyons in San Diego, is more than getting over with his pleasing way and selling the acts one hundred per cent. He has a neat delivery, a personable appearance and should have no trouble getting over any place.

REACTION SETS IN ON VERSIONS

(Continued from Page 1)

paganda and a strict censorship is in effect on all films which are calculated to influence the masses or in way are directed towards kidding or burlesquing Mexican people and customs.

Inside Facts has pursued this subject for several months at considerable length, with numerous news reports on the attitude of the Mexican and South American populations towards Castilian dialect talkers, with little comment except the customary curt yap of certain execs, "Absurd, we know what we're doing!"

This latest report of conditions is no pipe dream but a definite resume of statistical and personal observations of prominent commercial and political observers of the Mexican scene.

While this reaction is strictly that of the film-goers, the recent tariff enactment, continued so-called insults to Mexican and South American intelligence, and other trouble-making stupidities have resulted in demands from some quarters for definite embargos and boycotts against such productions.

The situation is a grave one for prospective financial returns on Spanish talkers, and would bear careful investigation from a viewpoint other than that of the little clique which now, it is said, sways talker Spanish version policies.

stock theatre, recently changed over to talkies, is reported a bad flop as a picture house and may go back to legit production.

M-G-M SUMMER PEAK; 8 FILMS IN PRODUCTION

With eight productions either shooting or ready to start soon, the Metro-Goldwyn-Mayer studios are hitting a summer production peak, while several further films are slated to get under way with stars and directors returning from vacations.

Lawrence, Tibbett and Grace Moore, opera stars, are being co-starred in their first joint appearance in "The New Moon," under the direction of Jack Conway.

George Hill has started direction of "Dark Star," based on the famous novel by Lorna Moon, adapted by Frances Marion and Marian Jackson.

"Those Three French Girls," a sprightly comedy of Paris, is being directed by Harry Beaumont, with an elaborate cast, including Reginald Denny, Fifi D'Orsay, Cliff Edwards, Yola D'Avril, Edward Brophy and Sandra Ravel.

Greta Garbo is at work on the German production of "Anna Christie," adapted from the O'Neil play. Ramon Novarro is casting for the Spanish production of his "The Singer of Seville," which he will also direct.

William C. DeMille is at work on final preparations for filming "The Passion Flower," based on the famous book by Kathleen Norris.

"The Great Meadow," Elabeth Maddox Roberts' book based on the life of Daniel Boone, will be Charles Brabin's next picture. Harry Pollard, director of "Uncle Tom's Cabin" and "Show Boat," is busy directing Joan Crawford in "The Great Day," based on the musical play by William Carey Duncan, John Wells and Vincent Youmans.

SHORTS AS BET FOR KIDS DRAW

The much-discussed matter of getting the children back to the theatre, which has caused so much talk of late, is of particular interest to the short-subject producer, according to Larry Darmour, RKO short producer, who says exhibitors realizing this situation are already booking pictures having a "kiddie" appeal.

Darmour says, "If indications from sales reports can be judged as being conclusive evidence at this time, exhibitors are concentrating on getting the children back as steady patrons. I merely govern my statements from sales reports on our Mickey (Himself) McGuire Comedies, which RKO are releasing."

"Early bookings on next year's releases for this series indicate that these comedies will play more houses than any other comedies being produced today. Elaborating on this statement further, I say that the McGuire series will play the majority of houses and practically all theatres where opposition theatres do not enter into the situation."

"Children have always figured as a large percentage of the exhibitor's patronage. If they have been lost it is due to the talkie development, we know, but I can say that our organization has never lost track of this important item."

JACK'S EN ROUTE

SAN FRANCISCO, Aug. 7.—Jack Tillman, western chief of Columbia, was expected here this week en route to Los Angeles from the Northwest.

SPECIAL OPENING

SAN FRANCISCO, Aug. 7.—Columbia has booked its "Rain or Shine" with Joe Cook for an August 15 opening at the local Orpheum and for August 27 at the Oakland house.

Clever Comedy Dance Duo

As "Masters of the Ballet Comique," Elmer Webster and Jimmy Marino, featured in Fanchon and Marco's "Idea in Blue," have gained the reputation of presentations' outstanding comedy dance act. In addition to his comedy work, Webster does legitimate toe work of merit and the pair also specialize in sensational acrobatic dancing. The team is under the personal direction of Charles Hogan. This week they are at the Fox Oakland Theatre, Oakland.



Picture Reviews -- Previews -- Shorts

"INSIDE THE LINES" RADIO PICTURE (Reviewed at RKO Theatre)

This is a plot that used to regale the schoolboys of the '90's, and no doubt, of many generations before that. Dressed in clothes of the world war, photographed and directed nicely, and acted by a pretty good cast, it is a fair piece of entertainment, especially for the younger folks.

It is the regular spy story, wherein the gal is working for the enemy, apparently, but only apparently, and this thought sustains us through the hazards and apprehensions of the plot until it finally is revealed to us, with well staged surprise, that after all she was on the side of the young man who loved her and was ready to die to save her.

That was a beautiful long shot of the British fleet lying at anchor off Gibraltar, but it did seem queer that even the British would park their big boats right over a mine field where "Wilhelmstrasse No. 54" could almost, but not quite, pull the switch that would have blown them to pieces. However, without that situation there could have been no story, so let's be generous.

EXHIBITOR'S VIEWPOINT: Great thrills for the youngsters, with the glamour of war and danger, without any of its horrors, and not a sign of immorality. The spy-gal at no time is threatened with rape as the price of her safety. A safe booking.

PRODUCER'S VIEWPOINT: Mr. Hays will enjoy this, even though the stars and stripes are denied a chance to wave by reason of the conflict being between the English and the Germans. This expedient, however, gave Hollywood a chance to employ some of its on-hand British talent, and also gave Montague Love a chance to (intermittently) exercise an English accent. The result is an Anglo-American holiday. Photography good, Roy J. Pomeroy's direction

very fair. We note he gets credit for the screen play also. Good job of casting.

A naive touch was that of giving all German spies of the male sex a close haircut, even in enemy territory.

CASTING DIRECTOR'S VIEWPOINT: Betty Compson, a violinist again. She does better in this than in the last couple of programmers. The opening scenes prove, though, that studio lights are much kinder than daylight to Miss Compson.

Ralph Forbes delivered one of his best performances opposite Betty. He mikes and acts well, and merits more work.

Montague Love made a pretty good English general; a little too democratic and paternal to be absolutely authentic, but acceptable enough. His voice is a pleasure.

Eyan Thomas, seen a few weeks ago at the President in a "silly awes" role, shone in a serious part as a British officer. Authentic and impressive.

Other capable performances were contributed by: Mischa Auer, a Hindu servant; Ivan Simpson, informer; Betty Carter, the general's wife, and Reginald Sharland, dude officer.

YEATES.

"MANSLAUGHTER" PARAMOUNT PICTURE (Reviewed at Paramount)

"Manslaughter" is corking picture entertainment and far above the level of recent pictures shown at the Paramount here. Rather than shove in a weak sister like "Anybody's War" at the United Artists, Paramount run house, it would have been advisable to stick this one in there for a run with plenty of exploitation, as it is it winds up after one week.

It is, from first to last a workmanlike job of picture production packed with the action that has been missing from talkers of late with a fine cast, smart direction by George Abbott and a close adherence to the story of the silent production which was such a hit when released.

This is a picture that should hit hard and hold up if properly sold. Here Claudette Colbert gets her first opportunity in a "star" part, and she bowls it over, her charming personality and undoubted technical ability permeat-

ing the production with an appeal that is to the intelligence as well as to the emotions.

Miss Colbert is one of the best bets on the Paramount roster and if not rushed should prove a strong addition to this studio's personalities. Frederick March, another potent personality on the Paramount list, plays the familiar role of the district attorney and aside from some bad cinematography also click strongly.

EXHIBITORS' VIEWPOINT: Don't miss this and sell it on the basis of a motion picture that talks but doesn't lag from too much talking. Director Abbott has told his story pictorially as well as with words and at times combines the two for some impressive effects. Another great exploitation slant is the woman's side of the prison situation.

PRODUCERS' VIEWPOINT: Production execs should look this one over as an example of combining the usage of talk with the action and cinematographic story telling of the camera, the film having several high spots in its treatment that are worth studying. Most of the credit apparently is due George Abbott who is listed as both adaptor and director. He looms prominently as an ace director after this highly creditable production.

CASTING DIRECTORS' VIEWPOINT: From minor players to the featured names this cast functioned with a certain zestfulness and capability in their roles that indicated careful planning of the production.

Excellent support was furnished Miss Colbert and March by a large list, including: Emma Dunn, as the girl's friend; Natalie Moorhead, another friend; Richard Tucker, her lawyer-admirer; Hilda Vaughn, as the maid; G. Pat Collins, the police officer, for whose death she goes to jail; Irving Mitchell, as the district attorney's aide; Gaylord Pendleton, Stanley Fields, Arnold Lucy and Ivan Simpson, as the girl's butler.

MEARS.

"BLUSHING BRIDES" M-G-M PICTURE (Reviewed at Criterion)

This is ladies' meat, a smart piece of showmanship, and spells BOXOFFICE.

It plays heavily to the women.

It reveals all men as being on the make, willing to support women but not to marry them—that is, the rich men, the poor ones cannot afford it—and it is doubly smart for its cleverness in exploiting the things banned by the Hays code to prove the code is right.

"Blushing Brides" may bring a few blushes to some susceptible audiences, but is quite unblushing in its presentation of male and female relationships and in its exploitation of the Joan Crawford figure. But what it really is, is a gorgeous fashion show, beautiful enough to delight the men and stunning enough to send the women into audible rhapsodies.

Marvelous direction and editing has dispensed with all unessentials. The slim plot and the numerous fashion parades are so expertly mixed as to maintain interest and develop situation. Without this touch of artistry it would have been just one more super-special on which a lot of money had been spent, but with it, the picture is one to applaud and admire.

The plot? Three department store girls, worldly wise in many things. Two of them desperately tired of the alarm clock. Dorothy Sebastian accepts the advances of an apparently rich stranger and marries him, and he turns out to be a crook. Anita Page, wooed by a young son of the store owner, accepts an apartment on promise of marriage and commits suicide when he marries a society girl. Joan Crawford, equally desirous of the good things, believes they can be achieved honestly and decently, and finally wins.

Thus virtue is shown in the ascendant, which is right and proper and justifies the code. But the audience gets its thrill out of the revelation of immorality, the luxuries of evil, the glamor of temptation and the sensuous lure of the beautiful body.

EXHIBITOR'S VIEWPOINT: Surefire. The women will come in great droves and the men will come, too. Boxoffice, and How!

PRODUCER'S VIEWPOINT: A very bright feather in Harry Beaumont's cap. One of the best examples of production seen in many a day, and a lesson in showmanship. Photography was beautiful without being too stuntsy. One made-to-order picture that rings the bell.

CASTING DIRECTOR'S VIEWPOINT: Joan Crawford is developing into a new Swanson. A couple more like this well put her on the dizziest pinnacle of moviedom.

Anita Page shows that when she gets a real chance and real direction she can deliver. Dorothy Sebastian also delivers in a big way.

Whatever male honors are left are taken by Robert Montgomery opposite Miss Crawford. He handles his part modestly and with restraint, and the result is polish. Raymond Hackett, in a juvenile, was none too impressive, and could easily be outdone by a score of others. John Miljan, as a dude crook, dominated during his brief appearances.

YEATES.

FAR EAST SHOW MAN IS VISITOR

E. K. Hernandez Honolulu theatrical man, who also has extensive holdings in the Orient and Far East, is on a trip to the states lining up attractions for his various enterprises, and currently stopping at the Biltmore here.

Hernandez, who is the operator of Shanghai's Coney Island, is well known to those who have traveled world tour theatrical routes. His current visit here is for but a few days, as he leaves for the East soon, but will stop in Los Angeles again before returning to the Far East.



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TALKIES NOT FLOP--- FRANKLIN

SAYS PUBLIC IS NOT LOSING ITS FILMS INTEREST

Harold B. Franklin, president and general manager of Fox West Coast Theatres, this week stepped into the pro and anti talkie argument with a load of his personal opinion on the matter.

Franklin declares himself of the opinion that the talkies are not flopping. His arguments, as presented in the Fox West Coast official organ, "Now," and as released in a statement to the press are as follows:

"There has been much loose talk on the part of many who are just on the fringe of the motion picture industry, in which the opinion is voiced that the public is losing interest in the talking motion picture.

"Such opinions are without foundation of fact. As a matter of truth never before has the public responded so enthusiastically as they now do for worth-while talking pictures. This fact is undisputed in virtually every community I have visited.

"The great box-office success of such talking motion pictures 'The Big House,' 'Divorcee,' 'Will Rogers in 'So This Is London,' 'Let Us Be Gay,' 'Romance,' 'Hell's Angels,' and many others which have hung up box-office records wherever they are exhibited, is most eloquent proof of my contentions.

"These productions are but a hint of the new type of pictures that are now waiting to be presented during Greater Talkie Season, which will be inaugurated in Fox West Coast Theatres everywhere beginning August 15.

"Amongst them are the Fox production of 'Common Clay,' Metro's 'Singer of Seville,' 'Blushing Brides,' with Joan Crawford; Pathe's 'Holiday,' the Fox epic, 'The Big Trail,' Cecil B. DeMille's 'Madame Satan.' These are but a few of the fine talking motion pictures that will usher in the new season.

"As additional proof that theatre attendance is at a high peak, Fox West Coast Theatres are now erecting new theatres throughout the West. Thirteen houses, many of them De Luxe are now nearing completion or in the process of construction in various communities.

"While in the East, I conferred with Mr. Harley L. Clarke, president of the Fox Film Corporation, and plans were approved for the building of eight theatres in Kansas, Illinois, and Missouri. All of which will be completed within the next eight months.

"The Fox West Coast Theatres will also continue its expansion in regard to the miniature golf courses, which, we believe, may prove an auxiliary of theatre operation. It is our purpose when thoroughly organized, that Fox West Coast patrons may have access to such courses at greatly reduced prices of admission. Landscape gardeners and architects are being employed to perfect this diversion up to the highest standard."

NEW POWELL YARN

"New Morals," by Frederick Lonsdale, will serve as William Powell's next starring film vehicle, and is to be directed by Ludwig Berger. The supporting cast has not yet been selected. Powell returned to New York on Monday of this week from a European trip, and will leave the East for Hollywood in a week or ten days.

HAROLDE ASSIGNED

Ralf Harolde has been assigned the heavy role in Amos 'n' Andy's all-talking special, as yet untitled.

Geo. T. Hood

THEATRICAL MANAGER

Address:

Inside Facts, 801 Warner Bros. Downtown Bldg., Los Angeles

In Hollywood---Now

By BUD MURRAY

"There is no discharge in the war"—and in the face of this heat, with not an opening IN HOLLYWOOD NOW, or during the past week, we must pound the Corona on this sultry



Saturday afternoon, when most white folk are at the beaches and your humble columnist must wait for his usual portion of California sunshine until Sunday with the family.

Then Tuesday night to the Olympic for the third time in a month, and we can truthfully say the Wolgast-Dado scrap was a "wiz." If Dado is speedy, then Wolgast is a "Blue Meteor"—and we heard the most vociferous reception ever given anyone in a fight club when Announcer Dan Toby called out "Amos 'n' Andy." Three times these two mysterious persons, who seem to capitalize on the fact that they have never been seen, were forced to get up and bow, and finally were forced to step up on the platform to get a laugh—and they didn't miss with the old favorite "kick in the pants"—in fact, it's the first time the writer ever got a look at these two most popular comedians of the radio and pictures—and they are right IN HOLLYWOOD NOW.

The same night at the fights we noticed a real old-timer, of those famous Rathskeller acts, Artie Mehlinger, who was also in "Passing Show of 1914"—just around the corner at the ringside noticed two of the most prominent firms of song-writers, Bud De Sylva and Ray Henderson—Bryan Foy and Chuck Reisner, a couple of old stand-bys and regular friends—Mr. and Mrs. Joe E. Brown are regulars at the fights—and another pair of fight fans, Mr. and Mrs. Al Herman—Al looks very Hollywoodish in his polo shirt, and we hope he wears a blue one the next time we bump into him in HOLLYWOOD any time.

Had a surprise visit from Mrs. Catherine Coghlan down at our beach shack, and she brought our "Boy Scout" pal and protege, Junior Coghlan, who just returned from a three weeks' location trip making "River's End," a Warner Brothers feature, with Charles Bickford—also see that our Chicago friend, Murray Bloom, is still in Hollywood, and another real song-writer, at the beach, Wolfe Gilbert, and still another "themie" now at Warner Brothers, Lew Pollock, whom we worked with on "The Passing Show of 1921"—all IN HOLLYWOOD NOW.

Ran into Joe McCloskey on the Boulevard, all excited, having packed and unpacked our old boss's suitcase for the 'nth time—all the dailies had him on the train last week—still Sid Grauman was in Hollywood—Sid "nearly" takes as many trips as another old boss of ours does—we mean Al Jolson, who is N. Y.'s and Hollywood's perpetual commuter. Redmond Wells tells us "bye-bye" and at this moment he is on a boat bound for Europe, with the Mrs. and Sam Kramer—right smack into a couple of live-wire agents, Johnny Collins and Artie Pearce, who paid us some nice compliments on our California Sunbeams Unit at Pantages Theatre IN HOLLYWOOD NOW.

A very funny incident and a grand surprise awaited us while having a quick "snack"—opposite us sat a most bewitching animated doll (in every sense of the word)—and we remarked to our co-snacker that "she" acted like a very dramatic person, and might be temperamental—then in walked the head test man at Fox—Herman Paley, and Mrs. Paley, and you know we know Herman in the Tin Pan Alley Days, when we were plugging Kendis and Paley songs—and to make a short story longer, Herman introduced us to Miss Frances McCoy, a mental telepathy sort of an affair, and Farnes confided that she just finished two pictures for Fox, the latest, "Soup to Nuts," by Rube Goldberg. This is our story, and we are stuck with it—IN HOLLYWOOD NOW.

Jack Boyle, formerly of Kramer and Boyle, told us that Kramer, before leaving for N. Y., was worrying about Jack's welfare, and what he was going to do—and so it happens that Boyle breaks in a new act, with a real blackface comedian (secret) even before Kramer arrives by auto in Noo Yawk. That's show business for you.

The writer received two very fine fan mail letters regarding this column and we wish to thank Dr. W. W. Tryon, from San Francisco, who praises us for the good work, and to keep it up—also a sweet, flattering letter from Billy Joy, who says he enjoys this column as much as he does O. O. McIntyre—and that wouldn't affect our head because we know we "Do run a darn good Dancing School"—and everyone to his own racket—but thanks, anyway, Billy and Doc—

And now to the best card of fast and furious fights at Tom Gallery's Legion battleground—including the main event, which was our pet—we liked Jeffries and we like his pupil, win or lose. If Tom gives cards like these he cannot miss a repeat sell-out—and next week with Midget Wolgast, well, we have our tickets—how about you? We talked a few minutes with Tom, who sat with Mr. Pappa Emanuel, who had to leave before it was over—Armand's eye looked like an "artichoke"—his stomach like a piece of raw meat—and his general appearance was like last week's leather. "Blah." What a fight, and what a crowd! And we noticed in back of us Andy Rice, Jr., our boy friend from Chicago, son of our dear friend, Andy Rice, a most prolific writer, who doesn't seem to hit, and we want to know "Why?"

Right in front of us that quiet, unassuming boy friend, B. B. B., with a regular fighter taking a vacation—none other than "King Tut" (not bad)—B. B. B. clowning with Joe "Frisco"—both wielding nasty "rugs"—our old friend, Macklin Megley, now at RKO studios—and formerly our boss at the RKO theatre, when we were staging prologues with Mack—How we long for those days to return, Mack, a real friend—

We see one of our old Winter Garden stand-bys, now very well established in pictures, El Brendel, formerly of Brendel and Burt—Harry Delf seems to like fights too—Harry takes us back to "Dream Girl" in 1923, which we were with—Dave Bennett still in HOLLYWOOD at Paramount studios, and why not, if he is good enough for Noo Yark?—Dave reminds us of our "Dream Girl," too—We noticed Charley and Bryan Foy, but sitting far apart—and got a big kick out of the "Dummy Newsboy" from Henry's in a picture of white, having just finished a picture part—he is dressing actorish already—please sell papers—show business tough, I warned you before—A couple of regular Masquers, Walter Weems, and our old boy friend, Harry Gribbon—who just finished "The Gorilla"—Robert Woolsey without his playmate, and Ben Bard looking very tan—And they are all IN HOLLYWOOD NOW.

And if you don't mind, we will take Mrs. Murray to Henry's, and then she will go on her journey to the beach whilst we go to our own lodgings (no foolin')—and we immediately spy in the corner, always alone, Charley Chaplin, looking in the pink, chinning with "Joe," our playmate and head man at Henry's—dressed very Hollywoodish—Ed Kane in a booth—and our pal, Jackie Fields, walking in with a mysterious paper bag—Joe wheels in a large exhaust fan from the kitchen to show the diners he is looking out for them—Benny Berman, manager of De Sylva, Brown and Henderson, and not a bad warbler—Mr. and Mrs. Joe E. Brown and Jack Boyle, evidently talking about their sons (our pupils). Our Winter Garden friend, Frank Fay, now her until—and many other notables right in Henry's, but we have to stick to the theme of this column—and write about those whom we worked for or with, and when—or vice versa, and it happened IN HOLLYWOOD NOW.

CANTOR TO PLAY WARNER HOUSES

Eddie Cantor has been signed to make personal appearances at three eastern Warner houses. These are the Earle in Washington, where the comedian has been booked beginning August 1st; the Mastbaum in Philadelphia, beginning August 8th; and the Stanley in Pittsburgh on August 15th. A tentative booking into the Fox West Coast Loew's State here is reported off.

ZEIDMAN QUILTS AT PARAMOUNT

B. F. Zeidman, for three years an associate producer on the staff of B. P. Schulberg, general manager of West Coast production at the Paramount Studios, has resigned his position on the expiration of his contract. The resignation, which was accepted this week and will take effect on the completion of the current Jack Oakie picture, and the Leon Errol comedy, "Social Errors," on both of which Zeidman is acting as associate producer.

Zeidman went into the picture business in 1912. He accompanied Romaine Fielding on a world tour as press agent and soon after his return was made publicity director for Reliance-Majestic, which became Triangle-Fine Arts.

When Douglas Fairbanks left Triangle, Zeidman went with him. After six years as Fairbanks' publicity man, he became Mary Pickford's production manager, after which he produced a series of Independent pictures and was subsequently the executive assistant to the general manager of Universal, later filling the same role at the Warner Brothers Studios.

MISS SWEET SIGNED

Blanche Sweet will play a featured role in "The Silver Horde" at RKO.

U. S. OFFICERS INVESTIGATING 'DOPE' CHARGES

(Continued from Page 1)

officers stated that "no information was being given out." The case was dropped from the daily news column immediately following the complete exoneration of the actress of any dope charges by the authorities.

Miss Nalan has been withdrawn from the cast of "The Boudoir Diplomat" by Carl Laemmle, Jr., general manager of Universal studios and loaned to Warner Brothers for the starring role in "Ex-Mistress."

She had returned from a two weeks' vacation at Arrowhead August 1 with her back so sunburned that treatment at St. Vincent's hospital, Los Angeles, was necessary. Due to skin infection caused by the sunburn, Miss Nalan's entrance into the "Ex-Mistress" cast has been delayed.

The narcotic charges were brought by the nurses and a search warrant issued when purported evidence that a Hollywood physician had prescribed a narcotic for the actress were allegedly uncovered.

However, the initial probe disclosed to the satisfaction of the authorities that Miss Nalan was not an addict and that the prescription had been to relieve her from the serious sunburn effects. The blackmail investigation started after check on the sources of the faked charges, it was reported.

SIGN CLAUDIA DELL

Claudia Dell has been assigned to the leading role in Warners' "Bad Women." In addition to Miss Dell, the members of the cast selected so far include Martha Mattox, Vera Gordon, Blanche Friderici and May Boley. No director has been assigned yet.

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H. B. FRANKLIN'S STATEMENT

CURRENTLY, in a widely broadcast statement, Harold B. Franklin, president and general manager of the Fox West Coast Theatres, pointedly pans those venturesome souls who dare to suggest that the talking motion picture is not quite what the producers would like it to be—artistically and at the box-office.

THE NOTED theatre exec builds his argument about a number of recent "big pictures," pointing out their big appeal at the box-office and remarking that any art is judged by its highest quality product.

VERY IMPORTANT POINT

THIS IS A highly interesting point. Considering from a standpoint of criticism, your aesthetic commentator, approaching the pop art lifts his skirts in dainty and annoyed dismay at the contemplation of any such "vulgar expressions of modern materialism" as the movies and jazz music, then proceeds to plunge into the stream to come up with huge handfuls of pretty bad examples for caustic critical examination.

THIS IS JUST about as sensible as the "low-browed" one, who bases his judgment of the fine arts upon a consideration of a ship's concert or radio soprano rendition of opera, a badly done reproduction of a master, or a cheaply orchestrated overture or a ten-penny plaster version of the Sistine Madonna.

YOUR Highbrow critic will laugh at the fellow who does that, yet at the same time rates the motion pictures on the basis of the average trite and hokumistic production, and popular music on the renditions of honky-tonk bands and other cheap presentations.

TRY LISTENING to Bach's air for the G string and Tschaiakowsky's Andante Cantabile as reproduced by certain radio virtuosos, if you want some samples.

TALKING MOTION PICTURE HITS

THE PROMINENT theatre operator, however, uses a phraseology in his statement that is a bit confusing. He says: "Never before has the public responded so enthusiastically as they now do for worthwhile talking MOTION pictures." (The capitalization of MOTION is ours.) Franklin, of course, is absolutely correct in stating that the public is going for "talking MOTION pictures." They've seen less than a dozen of them to date.

BUT, IF he meant that they were not losing interest in talking pictures, that would be an entirely different matter. For it happens singularly enough that the big hit pictures of the past few months have been talking MOTION pictures. The public most certainly is showing an increasing antipathy towards TALKING pictures.

Short Shots At the News

Los Angeles.—Dolores del Rio and Cedric Gibbons were married Wednesday at Santa Barbara, according to reports, and left for the north on a honeymoon trip.

Minneapolis.—Publix will ask a reduction in operators to one man in a booth in all except the mammoth houses when the present agreement with the union runs out.

Los Angeles.—Suzette Duncan Renaldo petitioned Superior Court this week to invalidate her decree of divorce from Duncan Renaldo.

Oklahoma City.—Consolidated Theatres, Inc., acquired five more theatres located in Cushing, Hobart and Chandler.

LEE PARVIN

AT LIBERTY
Manager-Press Agent
746 South Coronado St.
Tel. DR. 5981 or VA. 8246

Los Angeles.—David S. Hall, Fox studio art director, will marry Florence McCrary of Chicago, it was announced this week. The date is undecided, but will be in the near future.

Hollywood.—Hunter Brothers closed their engagement at Grauman's Chinese this week. Endurance fliers did not boost the box-office as much as expected.

LOS ANGELES.—Mme. Maurice Chevalier, wife of the film star, left via airplane to New York and will sail on the Berengaria to visit her mother who is ill in France.

LOS ANGELES.—Alexander Pantages was sued by Mary F. Green, vaude producer, for \$14,000 damages this week. She claims this sum is due her on unfilled contracts.

LOS ANGELES.—Cliff Edwards ("Ukulele Ike") filed suit for divorce against Mrs. Irene L. Edwards this week, and seeks an injunction preventing her from disposing of \$100,000 in property pending trial.

LOS ANGELES.—Suit of Mrs. A. E. McCarthy against Renee Torres, film actress, for damages, growing out of an automobile accident in Los Angeles recently, started here this week.

Letters From Facts Readers

These discussions do not necessarily reflect the editorial opinion of this newspaper. If you disagree with us, say it anyhow.

IT RAN TWO WEEKS

LOS ANGELES.—I can't understand where this fellow Gibbons, who writes motion picture reviews in your paper, got the idea he knew anything about the films.

I have just finished reading a review of the Ronald Colman picture, "Raffles," in your issue for this week, in which the reviewer takes considerable liberties.

I do not at all agree with the statement that this is a very disappointing picture, for I found it very enjoyable and thought that Ronald Colman gave a wonderful performance as the delightful character.

The picture had all kinds of class and, I think, ranks as one of the ten best of the year.

Miss C. E. A.

AGREEABLE CUSS

LOS ANGELES.—I heartily agree with the comments on the picture, "Raffles," which is now playing at the United Artists Theatre, in your paper. Much of the dialogue was certainly idle chatter, as your reviewer stated.

When will the motion picture producers learn that the public wants to see some action in their film fare instead of watching a lot of ham actors standing around doing vaudeville cross-fires and rehashing old stage-play lines?

George L.

HE'S BACK AGAIN

SAN DIEGO.—What is the matter with Mr. Tenney? Has he noticed the fleas, too? I am writing from this pleasant city, while enjoying a vacation in the sunshine and other pleasant appurtenances of the border.

Before leaving, however, I saw Ronald Colman in "Raffles," and would suggest that he try being an orchestra leader. He certainly knows a lot of new wriggles.

G. Lloydwell.

LOS ANGELES.—Erna Schildkraut, widow of Rudolph Schildkraut, says that the estate of the deceased actor amounted to only seven hundred and fifty dollars. She further states that no will could be found in applying for administration papers.

LOS ANGELES.—Gloria Swanson says her married bliss is over and the Marquis says there is no open break. Gloria is staying at Malibu and the Marquis with his brother is at a Hollywood hotel.

MONTERREL, Mex. — Celia Montalvan, Mexican actress, was saved from death at a bull-ring, the pianist of the theatrical company slaying the animal in the approved nick of time.

LOS ANGELES.—Because his wife nagged him, objected to his associates and prejudiced his daughter against him, he alleged, Harry R. Schenck filed suit against his wife, Lillian R. Schenck.

BEVERLY HILLS.—Doug Fairbanks failed to live up to his movie tradition as a conqueror of brigands and is now one hundred slugs lighter in the pocketbook, after a Sunday night holdup. One case where a slug on the chin is worth a hundred in the pants. The mishap occurred as a result of an unlocked door at Pickfair after Doug and Mary returned home from spending an evening with Elsie Janis.

LOS ANGELES.—Jean Harlow's divorce suit against Charles F. McGrew suffered a setback when McGrew obtained a reopening of the case. He charges that the "Hell's Angels" star posed for indecent pictures against his will.

LETTERS

There are letters at the Los Angeles office of INSIDE FACTS for the following:

BIDMEAD Bros.
CULVER, Emilie
DECKER, Kirke M.
FRANCO, Antone
GRANSTEDT, Greta
PARSONS, Ruth

TEL-A-PHONEY

JAMES MADISON



Hello, Eddie Cantor.

Hello, James Madison.

Burlesque will have 37 shows on the road the coming season.

Evidently the leg-gitimate draws better than the legitimate.

* * *

Hello, Sylvia Clark.

Hello, James Madison.

Lombroso claims we are all born under the spell of some musical instrument.

Probably the writers of cigarette advertisements were born under the influence of a lyre.

* * *

Hello, Pressler and Klais.

Hello, James Madison.

At last Nils Asther and Vivian Duncan are one.

Time will prove which one.

* * *

Hello, Jack Holt.

Hello, James Madison.

What is your reaction to modern thought?

There are two kinds of nurses in this country—those who favor prohibition, and "wet" nurses.

* * *

Hello, Claudette Colbert.

Hello, James Madison.

My doctor has prescribed horseback riding, and I have no horse.

Try riding a Beverly bus.

Hello, Jean Harlow.

Hello, James Madison.

What does a Scotchman do when he orders "Thousand Island" dressing?

He starts counting the islands.

* * *

Hello, Beryl Mercer.

Hello, James Madison.

They tell me the Queen of Holland has a sealskin-lined chair.

That's what I call putting the fur in furniture.

* * *

Hello, Chic Sales.

Hello, James Madison.

The Scot Tissue people are looking mighty happy these days.

There's a rumor abroad that the big mail-order houses will quit sending out catalogues.

* * *

Hello, Lon Chaney.

Hello, James Madison.

What is sweet music to an undertaker?

When he hears a despondent person say, "I wish I were dead."

* * *

Hello, Jack Oakie.

Hello, James Madison.

What is the credo of the Hollywood adventurer? "Check—and rubber check."

Snacks Of Facts

Among the brilliant at the Paul Muni opening, Pasadena: Sidney Robert Buchman, author of "The Man Saul"; Richard Krakeur and Arthur Lubin, New York producing team; Judge Ben Lindsay, Ben Ami and missus, Paul Berne and Frederick McConnell, Julius Nathanson, Chicago critic; Neil Hamilton and missus; Mary Duncan, Doris Lloyd, Bell Mitchell, Lowell Sherman and Helene Costello, Doug Montgomery and Doug Donaldson.

* * *

Jack Stern getting on his high-horse and climbing down again—Herman Schenck with Leonard Van Berg greeting Frank Jenks with a rival song-plugger, Ean Jay Mandar, Monroe Jockers making the rounds—needed a wheel-barrow—Professor and Mrs. Ellis with an office full of youthful m. c. talent—selling everything but the furniture—Bobby Gross with his nose in the air with the usual sad story about Gene Swift—not knowing—Eddie Janis crying the blues—Jack Archer with a big smile and a fist-full of orders—Frank Wright, a studious-minded music counter manager discussing character—

* * *

Art Schwartz signing a big order before leaving for the North—Abe Bloom one hundred ahead of Jack Stern—Tubby Garon at the Roosevelt looking the stars over—outside—Ben Berman "not wasting" any time at the Montmartre—a big man—Al Bernivici with a pleasant smile for everyone—Polly Grant Hall clicking at KFI—going into the May Company to shop—

* * *

Gaylord Carter hanging around KHJ—sporting his new Olds coupe—Jesse Stafford flying to town—Syl Cross burning up the roads between Los Angeles and Seattle—Ben Bernie singing the praises of his "alma mater"—Dear Old Brunswick—George Olsen says "now, WE'LL play it"—George Hood paying a visit—George Weiss without a shave—Louis B. Mayer claiming a parking place—down at Malibu—his own front loaded with other people's cars—Owen Fallon tickled over his daughter's appearance at Loew's State—with the Meglin Kiddies.

* * *

Lon Chaney's on a fishing trip in the High Sierras—Edward H. Griffith is at his Laguna summer home reading play manuscripts to select his next production for Pathe—first RKO premiere of the Spoor-Bergen process for third-dimensional film will be at the local RKO on September 15th—Technicolor was reported this week experimenting with new plans for third-dimension in color by means of new shades—actors out of work were seeking a new "eating" dimension—after this year's seasonal shut-down, Warners and First National will work right straight through.

* * *

Wallace Beery has a new 'plane to replace the one that was wrecked recently—Grace Hampton claims the letter "Y" in her given name brought luck—she added it herself—William Janney has a new baby Austin with a lemon colored body, chocolate fenders and wide red stripes—Roland West casts only actors and actresses with "medium register" voices—Louise Fazenda owns the old stage-coach on display at the Carthay Circle—parasols for the long line waiting in the sun to see "Blushing Brides" at the Criterion—Ed Goulding 'phoning from Malibu—the big police battle at the film beach capitol—turning cars away at the gates—

* * *

Al Kingston rushing down Hollywood Boulevard—bumping into his former colleague, Lou Heifetz—Jawn T. Kelley taking it easy—Wilbur Cushman with more letters—more plans—cooler nights—and everybody happy—blankets are out again—but about three in the afternoon—let's go swimming!

Harold J. Bock

Manager
PHONE DOUGLAS 2213

SAN FRANCISCO

OAKLAND — SACRAMENTO — SAN JOSE

KRESS BLDG.
935 Market St.,
Office Suite 504

Oakland Pickups

OAKLAND, Aug. 7.—Business was on the upgrade for Oakland cinema centers during the current week, "The Big House" opening healthily at Fox's T. and D., and "Let Us Be Gay" topping many previous high figures for Friday and Saturday at the Fox Oakland.

Emil Bondeson grabbed off some extra publicity for the Dufwin when he brought the 12-year-old champion tree-sitter, E. B. Landre, in for a week of sitting along with Leo Carrillo in "Gypsy Jim."

George Ebey left this week for his second jaunt to Hollywood, where he is casting and lining up future productions for his Fulton. Current show at that house is a revival of "45 Minutes From Broadway," with Jane Foosee, Skeeter Hartwell and others.

Leo Carrillo is rehearsing at the Dufwin for an August 16 opening of a new play, "Kebec," which was written by Cyrus Wood, Radio Pictures' scenarist, who also authored "Sally, Irene and Mary." Wood was up from Hollywood this week to overlook rehearsals. Cast of the new play will include Carrillo, Grace Stafford, Earl Lee, Robert Keith and Helen Kleeb.

Jan Rubini was in at the Fox Oakland for this week, along with F. and M.'s "Cadets Idea." From here he goes to the Warfield in San Francisco, where he begins an indefinite engagement.

City council passed a new ordinance this week giving theatres a break on the height and width of marquees. New change affords theatres an opportunity for more lettering on the marquee.

RKO's policy of adding four acts to the regular four turns on Tuesday night is boosting the Orpheum's business to an appreciable degree.

EXECS ARE SWITCHED

SAN FRANCISCO, Aug. 7.—Tiffany has transferred Mel Huling from its Seattle exchange to this city, where he succeeds Hugo Strickland as manager, in Film Row's first shifting of executives in months. Prior to his joining Tiffany, Huling was Los Angeles exchange manager for Warner Brothers.

ERICKSON BACK

SAN FRANCISCO, Aug. 7.—A. Erickson, RKO p. a., has returned from a short vacation spent at Bohemian Grove on the Russian river, where he attended the annual Bohemian High Jinks.

"A LITTLE SMILE"

Words and Music by
GEO. B. L. BRAUN
(A Fox Trot Sensation)
CONCORD PUBLISHING CO.
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SAN FRANCISCO

MEDIOCRE WEEK FOR FILMS AS FOX LEADS WITH \$47,000

SAN FRANCISCO, Aug. 7.—This was another episode of mediocrity along Alibi Avenue. Each of the picture houses had a fair enough week but there wasn't an outstanding gross registered. Higher than all else was the Fox, which has been doing the best business of the entire West. This week, however, was several grand below average, \$47,000 being taken in on William Haines in "Way Out West," along with F. and M.'s "Idea in Blue" and Walt Roesner. Ann Harding in Pathe's "Holiday" follows.

"The Big House" (M-G-M) continued at an even pace at Loew's Warfield, its third week finding \$21,000 in the till. It's held over for a fourth stanza.

Paramount did quite well on Jack Oakie in "Sap From Syracuse," together with a stage show headed by Ken Whitmer. The figure was \$18,000. "Anybody's War" is next. At the California second week of Ronald Colman in "Raffles" was okay at \$15,000, with "Manslaughter" following. The St. Francis slipped with Helen Kane in "Dangerous Nan McGrew,"

\$6500 being the intake. "Journey's End" at pop prices follows.

Embassy and Davies did their best businesses in several weeks, the former house registering \$8800 on "Three Faces East" and the latter \$6700 on a double billing, "Rampant Age" and "Dude Wrangler."

Orpheum hit a mediocre \$9200 on the second week of Radio's "Dixiana." It's in for seven days more and then comes Columbia's "Rain or Shine."

BUSINESS STILL GENERALLY FAIR AT SEATTLE THEATRES

SEATTLE, Aug. 7.—Business in Seattle this week has been generally fair considering the fact that everybody is complaining about the wolf at the door, at least the show shops of town have not seen the wolf, and that is something to be thankful for. Everybody up in these parts are getting ready for a busy week, for the fleet's in and all the merchants of the Northwest are holding their conferences so the talkie palaces will be on the up-and-up in a few days.

Norma Shearer made everybody gay with her latest release, "Let Us Be Gay" at the popular Fifth Avenue. It seems that any picture that has the smell of Marie Dressler is bound to turn them away (meaning a surefire box-office attraction), to the tune of \$20,000. Fanchon and Marco's pleasing "Rose Garden" Idea also brought them in droves.

The Paramount, Publix's movie hostelry, with Clara Bow doing her stuff "Among the Millionaires" caused the management to place a nifty \$18,000 in his sock. Paul Spor, who is making a great mc here, is also bringing them up the hill.

The Fox fared well with the second week of "Hell's Angels," but what was taken in was five grand lower than the first week. The figure being only \$15,000. Appearances of James Hall ought to help this opus next week.

The Orpheum is doing business that has been above par for several weeks. This week the intake was \$15,000 and the reason was a good picture, Alice White's "Sweet Mama" and an equally good vaude program.

The Music Box and the Blue Mouse are running neck and neck in their grosses each taking in \$10,000 with "White Hell" for the former and "Hell's Island" for the latter. Big shows are in order for next week's billing.

The Met didn't do so bad with Wyoming's publicity that it received from Gary Cooper. \$5,000 was the figure.

SAN FRANCISCO, August 7.—Vest pocket golf courses are under the jurisdiction of the California State Industrial Accident Commission, that body has ruled, and workmen's compensation must be taken out for employees. Child labor laws will be strictly enforced in the employment of youngsters in the tiny golf industry.

Market St. Gleanings

SAN FRANCISCO, Aug. 7.—Those vaude trailers at RKO's Golden Gate—wonder who writes 'em? Their corniness indicates that they're probably one of those things the home office of almost any organization is apt to foist upon its defenseless branches. Each bill is described as either a caravan, boatload or trainload of "sparkling gems of terpsichore," "precious cargo of beauty," "case of jolly laughs," or "crate of gingery jollity of joyful jamborees." They're as funny as the two reel comedies that precede them.

On the otherhand, and lest anyone might think this column is created to pan people and organizations, the Gate's policy of setting aside a block of loge seats on opening day for the convenience of the press is an idea that might well be copied by other houses. What is worse than arising every four minutes to let a big fraulein tramp over the pet corn? Unless it is arising every two minutes to let three frauleins tramp over both pet corns.

SPOTLIGHTS

Lawrence Tibbett arrested for speeding—and since he didn't appear the coppers think the driver pulled a swifty by using that name—should have made him sing "When I'm Looking At You" to prove his identity—Herman Kersken, Fox manager, celebrated a birthday on August 1—John Nolan is the only known musician who wears a beret and gets away with it—Grace Frankel, of Villa Moret, is off to Hollywood on a three-week vacation—Henry Warner, who chortles chunes at Tait's at the Beach, dropping into the office—Peter Paul Lyons off on a fishing expedition—Zizz Black and Bill Foy organizing a new chapter of the Royal Order of Tanks—Frank Watanabe, Jap dialect and all, leaving suddenly for Hollywood and KNX—Florence Grebe is taking voice and horse lessons—now she's thinking of a course in drama—I. C. S., please write—Bob Murphy has the low down on Walt Sullivan.

Famous Lies of Show Business—"We're just playing the Coast for our summer vacation."

TAKES OVER HOUSE

SAN FRANCISCO, Aug. 7.—J. Stella, operator of the Star Theatre, Arbuckle, and the Colusa, Colusa, has taken over the Miller Theatre, Williamson.

THEATRE CLOSES

SAN FRANCISCO, Aug. 7.—The Donner Theatre at Truckee, operated by A. Englehart, has closed.

SELVA "TU-TOE"

The "Last Word" in Toe Shoes

\$5.50

Double Satin Box gives twice the wear.
Perfect Arch. Snug-Fitting Heel.

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San Francisco

REVIEWS COMMENT

San Francisco Radio Notes

SAN FRANCISCO, August 7.—Beginning this week John Wolohan's orchestra, playing at El Patio Ballroom, went on the air over KPO. The group will be heard every Friday, Saturday and Sunday night from 11 to 12 o'clock. KPO now has three ace bands on the air channels: Jesse Stafford from the Palace Hotel; Joe Wright from the Silver Slipper Cafe; and now Wolohan.

Power of KGGC, owned by the Golden Gate Broadcasting Co., has been increased from 50 to 100 watts.

Just as he was getting ready for a vacation jaunt to Los Angeles George Taylor, KYA staff vocalist and m. c., was taken ill and is confined to his home. He expects to be back on the job this week.

NBC has transferred Sid Goodwin from KGW, Portland, to the local studios where he continues as a member of the announcing crew.

And you might add to the list of "things we never knew till now" the fact that Rupert Kempf, who does excellent Scotch character songs over KTAB, is a dyed in the wool German.

Marriage struck into the ranks of radio during the past two weeks when Carol Finn of NBC's staff was wed to Harold Hocking. Over at KTAB the publicity department informs us that Georgetown Schiller, soprano, is going to marry a chap whose first name is Don but whose last monicker can't be remembered.

Dolly Sargent, former Los Angeles theatre organist, has been signed by KYA for daily organ concerts.

Word comes from New York that Nina Hines of Hines and Leonard was married this week to Harry Lipson, a broker. Previous to their radio work on KFRC and NBC here, Hines and Leonard were a vaude team.

Exec offices at KTAB have been switched with Bob Roberts getting a new spot for his managerial desk and Helen O'Neill and Florence Grebe transferring their program and publicity activities across the hall. The artists now have a studio of their own.

Hal McCracken is the new conductor of the Owl program over KJBS. And speaking of the Owl program the formality with which that all night program has recently been cloaked is not nearly so enjoyable as the informality that formerly marked it.

While on his vacation Lindsay MacHarrie, KHJ's chief announcer, dropped in on KFRC to look over the situation.

RADIOLAND

By FRED YEATES

CHATTER NEWS

TWO ADDED TO KTM BROADCAST

Two well known screen and stage favorites have been recently added to the Sharples Breakfast Club programs broadcast every morning over KTM. Pierre White, most recently seen here in the George Fawcett productions of "The Great John Ganton" and "Under a Virginia Moon" is now a regular radio artist, and Clarence Muse, whose voice and face has been featured in many productions of both stage and screen, and is currently a high spot of the musical farce, "Oh, Judge," is also a regular member of the Sharples Gang.

Others recently added are: Edith Scott, an Indian quartet, and Gerhardt Dorn, organist.

Notes Along Fifth Avenue

Jim Clemmer on a Summit Ave. car—must have had a flat tire?—Betty Shilton dodging traffic on Pike St.—the press can now understand why Betty complains about street improvements during summer—John Boles in at Dunham's—and talking to Ray Watkins—the latter explaining how things should be done—and would be done—if—

Bob Murray, John Hamrick, and Vic Gauntlett holding a conference outside the Music Box—three heads are better than one, fellows—Dave Himeloch riding up the street in a taxi—we thought Dave was for public owned utilities?—Johnny Northern back from Portland—and just as critical as ever—especially when it comes to IF—

Henry Ross making himself useful around the Coliseum—the Blue Mouse cashier kidding Vic about being a little Scotch—and being retaliated—Myrtle Strong going in for golf—if she plays as good a game as the clothes she wears to play it she'll beat BJ—Paul Spor in at Bartell's—finding something for the skin you love to touch—Benny Noble sipping a malt—and pretending he's cool—Ned Nelson and Wils Gaw discussing baseball—and kicking about "big league" tactics—

Tiny Burnett and brother, Meyer, seen together off the job for the first time in months—Jim Clemmer finding water in his bottle—what bottle?—Paul Spor with no pep—at 3 a. m. on a foggy morning.

Owen Sweeten laying 'em in the aisles as usual—Buddy Jenkins wondering where the front of his hair is going—Angelo Recchia and his torrid oboe—Pop McElroy with his arm around a song-plugger—Karl Horn wondering when he's going to be an m. c.—Elmore Vincent still at it—Chet Cathers doing the honors.

Mabel Mohrman wearing out the nasal epidermis on a jeweler's window—Monique Thomas and Helene Hill tearing up the K.O.L. library—Billie Landers relinquishing the Paramount for Fox—Dave Blumenthal loving his fiddle—it never talks back—Tex Howard pulling a slippery one out of the slip-horn—Billy Stewart heating up the brass—Art Claussen giving Beethoven a break—

MYSTIC AT ORPH

SEATTLE, Aug. 7.—Marjah, the mystic, who is appearing at the Orpheum this week, returned to the coast after an absence of four years. He was formerly on the Pantages time, and since has associated himself with RKO. He has many old friends on the coast.

Seattle

ROY OXMAN
Representative
630 Peoples Bank Bldg.
Main 0799

Pickups and Viewpoints

STONE WALLS DO NOT—OH, YEAH

Jail walls apparently are no impediment to radio waves. Glenhall Taylor, manager of KTM, exhibits a letter received from the Los Angeles city jail, and signed by No. 1948, in which the boys of the Ranch Hour are requested to sing the "Outside Blues."

Light summer amusements: Watching Bill Sharples and his gang, after broadcasting a breakfast club for two hours go across the street for breakfast.

Radio program directors are necessarily optimists. Anyone requiring proof may find it by looking over the advance programs sent out to radio editors, in which the dance marathon remote broadcasts are listed for weeks ahead.

THAT WODEHOUSE HUMOR

Pee Gee Wodehouse, that funny British journalist, appears to have adopted radio as a hobby. He appeared last week on George Olsen's Demi-tasse Revue and dished out some jolly old slang, and then again he appeared Wednesday on the California Melodies hour, produced here for CBS network, and informed the American people that it was the inalienable right of Englishmen to call each other silly asses, because, in the first place, they are. But nobody but an Englishman should dare say that.

Ted White's "Top O' the World" Night Club, over KHJ, is one of the smartest and most intelligently entertaining programs on the air. Ted's own romantic voice, bits of humorous dialogue, and excellent orchestral music, make this a high spot of the dial.

HOOVER'S STAGE PRESENCE

Mr. Herbert Hoover is an example of how not to broadcast. He has never pretended to be much of a public speaker, but even with this indulgence his monotonous style of reading severely tests the loyalty of his subjects. And he will sure enough go cock-eyed if he does not change the position of his manuscript when speaking for the news-camera men. It's a good thing he never cracks a smile when so recording, or those sidelong glances might persuaded us into thinking he was flirting.

HERE'S AN OPPORTUNITY

Some smart sponsor can grab off a big audience on Sunday mornings between 11 and 12 by putting on an intelligently built program over one of the junior stations. Most of the major stations have church services on at this hour, and while they hold a certain audience, there are thousands of heathens who don't seem to care a lot for religion over the air. Unfortunate, but so. But their money is as good as that of the pious, and they would be grateful for an attractive, balanced musical program. All they get now is a diet of grinding recorded jazz, over-generously mixed with dull and endless advertising talk. CBS has an excellent band program that comes through at this time, but can't be released over KHJ because of a church broadcast.

Hot dogs. Dog days. And any dog can have ours if this heat keeps up much longer. Radio is being affected variously. Some stations report a sad falling in business, others say it is better than ever; some say the "requests" are falling off fast, showing a decline of public interest in the radio, while others say they have more than ever. Anyway, radio news is as scarce as money.

Barks From the Office Dog: Marillah Olney discovering our eyes are blue—she just LOVES blue eyes! We'd like to meet her when her nose itches—Glendhall Taylor, Jack Quinn and a couple other guys in conference—no foolin'—Clarence Muse acquiring a new suntan on Beverly Boulevard—Pierre White pierre-ing at a menu—Bill Sharples saying "get up some morning and come over"—Carl Haverlin vacationing in Bohemia—and waiting four days for his Panama hat to be cleaned—he's really not swelled-headed as might be implied—Jose Rodriguez also vacationing—trotting around the country—from San Francisco on the far north to Ensanada on the far souse—L'il Miss Murphy with her knee out of joint—she forgot her roller skates—Kathryn Harms washing her hands when the press calls—maybe she washes 'em again when it leaves—Roland Foss—for no reason at all except to mention the name—Dick Creedon dragging himself in after a morning of golf—and swearing he was full of pep—Ted White letting a breaker get him down—and giving him a crick in the neck—which curtails his necking no end—Ken Niles driving Ray Winter's Ford coupe—rumor hath it he has promised to pay for it—sixty installments of one uckbay each—Bob Swan, wearing smoked glasses and his hat brim turned up at the front—no one would recognize the former butcher boy—but he's still carving up hearts—the new announcer fashion—to grow stubby beards in imitation of door-mats—Lindsay MacHarrie on a vacation tour—slaying the Seattle-ites as Hollywood's gift to the tall timbers—Glen Dolberg back from his vacation—full of pep and geniality—Elvia Allman's voice—"I just KNEW there was another word I should look up!"—maybe it was "Beatrice"—Ho, hum—it's a dog's life.

MOST BEAUTIFUL ARTIST SOUGHT

Radioland is conducting a search for the most beautiful radio artist, the finals of which will be a feature of the world Radio Show to be held in New York at a date to be announced later.

Local stations were asked this week to choose a representative and send photographs in at once. June Parker has been chosen as the representative of KHJ, but other choices have not yet been made.

Nationwide publicity exploitation is planned. This is the second annual affair of the kind.

YOUNGSTER HERE

Hubert Walton, the 14-year-old genuine "hill-billy" boy imported by KMPC for its famous Hill-Billy broadcasts, returned to his home in the Ozarks by airplane this week and was given a big sendoff from the United airport.

GOES TO CHICAGO

Mildred Ware, KHJ staff vocalist, has resigned to accompany her husband to Chicago, where he is to have charge of music instruction at New Trier High School.

BACK WITH LEE

Gordon Berger, high baritone, ladies' favorite on KHJ a year ago, returns to the Don Lee staff this week.

HOOR IS CHANGED

KMT's "Theatre of the Air," featuring dramatic offerings under the direction of Marillah Olney, has been moved to a Friday night spot. Former night was Thursday and enjoyed a steady following. Many stage and film names are featured in these radio playlets.

AIR INTERVIEWS

SEATTLE, Aug. 7.—Ken Stuart placed another feather in his cap when he inaugurated the idea of interviewing prominent sports authorities of Northwest and the rest of the nation over a weekly broadcast on KJR. Stuart will make an effort to have some sports celebrity, authority or critic give a five or ten-minute talk on his favorite sport during each of the programs.

KENNETH RUNDQUIST

Baritone
LEIGHTON'S CAFETERIA
Market at Powell
San Francisco

WM. DON

ENGLISH COMEDIAN
Creator of the Famous
Character, "Dr. Oojah"
National Broadcasting Co.
San Francisco

HAVE YOU HEARD BILLY VAN?

At KFVB, Hollywood

B. B. B. Says:

Joe Frisco a regular, getting and giving laffs. Mr. and Mrs. Cliff Nazarro in the best, the latter subbing for Stevens, who takes his own wife out for a day. Harry Santly, Paramount Publick booker, taking a bow. Getta load of Jack Schmatz, my singing watter. —B. B. B.

P. S. —The OELLAR is at Cosmo Street and Hollywood Boulevard . . . between Vine and Cahuenga . . . the phone numbers are GRanite 3382 and HOLLYwood 9159 . . . Parking is free at the lot across from the OELLAR . . . The CHRYSLER and SAM-SONS are there.

Thank You.

Highest Priced

printed matter in the world. That distinction is enjoyed by my monthly publication, "The Comedian," which caters exclusively to top-notch vaudeville performers, radio entertainers, and professional humorists that require new laughs. It's small but good! \$1.00 per copy; \$10.00 by yearly subscription. The first three issues are ready. Better keep a complete file. "The Comedian" is sold with a guarantee. It must supply you with laugh dividends 100 to 1, or your money back. Order from the publisher, WALTER LONDON, P. O. Box 139, Vine St. Station, Hollywood, Cal.

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HOLLYWOOD, CALIF.

FRED YEATES' TALK ON RADIO

DISCUSSES HOW TO MAKE MONEY BY RADIO WORK

(Editor's Note: The following talk on radio work was broadcast last Friday afternoon, August 1, by Fred Yeates, Radio Editor of Inside Facts, and following numerous requests from listeners-in, is herewith reprinted.)

How to make money on the radio!

This question is the most often asked and the easiest to answer.

It is quite simple. All you need is—

First, superior talent;
Second, experience;
Third, an audience demanding your entertainment;

And fourth, a sponsor who wants you on his program.

It is a peculiar thing that amateurs who would not seriously expect a theatrical manager to feature them in a stage production, without first acquiring experience and a following, will thrust themselves upon radio managers.

The lay public has little conception of what is required of a radio performer—of the things that go into the making of a microphone artist.

Radio constantly needs new and better talent. But of all the amateur singers and performers who come to the stations seeking auditions, not one in a thousand has anything new or better to offer. They have heard someone they do not like, and say, "Well, I can do as well as that myself!" And they come in, bringing exactly the same kind of poor material and expect to be hired forthwith.

The profession of radio artist is an exacting one and must be taken seriously, just like any other life profession. One must have a thorough musical education, and must have talent with it. One must have a sense of showmanship, an ability to take the simple things of everyday life and make them appealing, beautiful. This is a talent that develops only with practice and experience. It is not necessarily heaven-born genius. Everyone who possesses the faculty of being able to "put himself in the other fellow's place" can become an interpretive artist.

But you who would like to get a start in radio, please do not come to the studios with a copy of "I Love You Truly" or some other sweet but overworked song, and expect to plank it down on a piano, sing it and get money for it. Your friends may kid you that you have a nice voice, but you know yourself you can't kid the great radio audience.

You must either be new and original, or be very, very good.

If you are an amateur you are

not good. If you have not performed professionally do not expect radio to pay you money for raw gifts. You must first have training, preferably from someone who is able to command money for his own radio performances, and then you must expect to invest in some unrewarded radio experience until you can command money for your work.

Now a word for the professional entertainer from other fields.

Radio is very different to the theatre. Theatre patrons pay their way in, and it is part of this money that pays the performer's salary. In radio, the audience pays nothing. Some advertiser must pay the entertainer's salary, as well as the station fee for broadcasting.

Reasonably enough, the advertiser wants to be sure that the artists on his program are the kind that people like to listen to. He cannot be expected to gamble on talent that is not known to the radio audience. Thousands of radio listeners are not theatre fans, and vaudeville and stage names mean little to them. To get a radio audience you will have to invest some your time, and you will have to learn a new technique. If you think your stage name will get you big radio money from the jump you are just kidding yourself.

To all those who want a radio career let me say: Keep your mind busy picking up pointers. Practice. Get on the air whenever you can, on any station you can, whether there is any money in it or not. Invest your time and talent. Then when you become known outside the circle of your family, relatives and friends, when people quite unknown to you begin to commend your work by mail, phone and telegraph, and when you have impressed studio officials with your willingness, ability and drawing power, you will find yourself professionally engaged in the newest, pleasantest and not the least profitable of the entertainment fields.

Avoid racketeering. Never mind having your friends phone in applause calls. You fool nobody, least of all the studio officials. Do not pin your hopes on lightning. Success comes as the cumulative result of steady effort. There is no short cut to becoming a polished radio performer any more than one can become a lawyer, physician or banker without making the "grades."

RADIO VISITS

KTM now has two "hospitality nights" when the public is made welcome. The Ranch gang hold their open house every Friday night, and there has recently been added a Bill Sharples Gang night, Wednesdays, at the close of which the guests are treated to refreshments.

WEEKLY AUDITIONS

KGER, Long Beach, is holding weekly auditions, the prospects from which are being featured on the Mid-Week Varieties hour, staged 8 p. m. Wednesdays.

Behind The Mike With The Microphone Club

Franklyn Allen, piano star from the Fox studios, was an on-the-air visitor last week during the Mike Club program from KGFJ.

* * *

Ray and Opal, two girls making a name on radio, have been doing screen and cafe work in Los Angeles, but now they have turned to radio, and we think that they will go far (and still be with us).

* * *

Ruby Dell Masters, radio and stage star of the British Broadcasting Co. in dear ol' London, is one of the new members of the MCA, and after you hear her you will want to hear more of the "Masters" voice.

* * *

Conrad Hays has resigned as director of programs for the General Broadcasting Association to return to New York City, where he will take over the program department of Cameo Radio Productions. Conrad is a member of the Mike Club and will form a branch in New York, according to present plans.

* * *

Rodaro Swanson, cousin of the motion picture star, Gloria Swanson, was featured last week on the Mike Club frolic from KGFJ. Mr. Swanson is a player at M-G-M studios and a member of the Mike Club. (Rodaro looks more like a brother of Gloria's. As Jack Parker said, "He looks more like Gloria than Gloria does.")

* * *

Earl Hampton, late of "Follow Through," was m. c. at the Frolic last week, and he did the job up in a big way. The boy is sure good, and we want him to come back real soon.

* * *

Haven Johnson, the Crown Prince of Syncopation, is to be the chief attraction this week on the Frolic at KGFJ, the 24-hour station. Haven is loaned to the Mike Club by Master Productions.

* * *

Wonder why the Radio Commission does not take time off and tune in local stations. The low type of advertising that goes out on the air is making radio (except for a few stations) programs hard to listen to.

* * *

The Microphone Club of America stands ready at all times to help the Government Radio Board in clearing up the air and to help raise the standard of broadcasting, not only on local stations but on stations of other cities.

* * *

Jack Parker, our president, tells us that he expects to open a remote-control studio in the club rooms of the Microphone Club, located in the Hollywood-Plaza Hotel, on Vine and Hollywood Blvd.

* * *

We hear that a well-known local station is for sale for a price said to be \$125,000 (I told my informant that I would withhold the call letters), but if any of my readers have the cash, call me.

* * *

Chief White Eagle, radio and talking picture star, has asked for

Anonymous Letter—

Dear Sir:

It's a sucker's racket, any way you look at it. Are you a success as a music publisher?

CHOLLY.

ADDED TO CAST

SEATTLE, Aug. 7.—Four new members are now seen in the Al Franks cast. They are Tommy Parker, Bobby West, Rose McCrary and Norma Venters. These additions have strengthened the show considerably.

NEW WEST STORY

Walter DeLeon and Neal Burns of the Educational-Christie scenario staff are now at work on the first story for Buster West.

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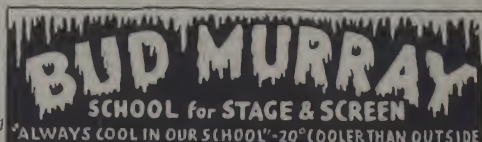
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Maurice Chevalier
Jean Arthur
Mary Astor
Mary Brian
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Kay Francis
Mitzi Green
Jeanette MacDonald
Lillian Roth
Fay Wray
William Austin
Olive Brook
Paul Cavanagh
Morgan Farley
Richard "Skeets" Gallagher
Stuart Erwin
Leon Errol

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Harry Green
Paul Guertzman
Phillips Holmes
June Collyer
Paul Lukas
Fredric March
Nino Martini
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Eugene Pallette
Frank Ross
Stanley Smith
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Joseph Farnham
Lucile Newmark
Ben Thau
Ruth Cummings
Joseph Farnham
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Ben Thau

CASTING DIRECTOR
Ben Thau

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Associate Producer.....Myles Connolly
Associate Producer.....Henry Hobart
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Chief Wardrobe Dept.....Walter Plunkett
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Chief Scenic Dept.....Holt Lindsey
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Photo Effects.....Lloyd Knechtel

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Richard Dix
Rod La Rocque
Betty Compson
Evelyn Brent
Irene Dunne
Jack Mulhall
Ivan Lebedeff
Hugh Trevor
Sally Blane
Roberta Gale
Dorothy Lee
Amos and Andy
Rita La Roy
Everett Marshall
Renée Macready
Bert Wheeler
Robert Woolsey
Joel McCrea
June Clyde
Roscoe Ates
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Samson Raphaelson
Herbert Brenon
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Sidney Clare
Anne Caldwell
Harry Tierney
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James A. Creelman
Charles MacArthur
George Abbott
J. Walter Ruben
Luther Reed
Paul Sloane
Wesley Ruggles
Harry Ruby
Bert Kalmar
Oscar Levant
Pearl Eaton
Victor Baravalle

COMPOSERS—LIBRETTISTS
Harry Ruby
Bert Kalmar
Oscar Levant
Sidney Clare
Anne Caldwell
Harry Tierney
Harry Ruby
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DANCE DIRECTOR
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Victor Baravalle

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COLUMBIA
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Hollywood 7490

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Production Unit Mgr.....Samuel Bischoff
Production Unit Mgr.....Bud Barsky
Assistant Production Manager.....Joe Cooke
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Recording Engineer.....John Gray
Amplifying Engineer.....Edward Hahn
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Laboratory Chief.....Edward Seid
Property Master.....Edward Schuler
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Asst. Art Director.....Harrison Wiley
Casting Director.....Clifford Robertson
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Scenario Editor.....Jo Swerling
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Film Editor.....Ben Pivar
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Bessie Love
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Polly Moran

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Edwina Booth
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Leonore Bushman
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Cliff Edwards
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Dolores Costello
Grant Withers
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Frank Fay
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Noth Beery
H. B. Warner
Claudia Dell
Lois Wilson
Tully Marshall
Edna Murphy
Alice Gentile
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Vivienne Segal
Winnie Lightner
Lotta Loder
Joe E. Brown
Evalyn Knapp
Chas. Butterworth
Irene DelRoy
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Olsen and Johnson

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Oscar Hammerstein
Sigmond Romberg
Jerome Kern
Otto Harbach
Joe Burke
Al Dubin
M. K. Jerome
Harold Berg
Bud Green
Sam Stept
Joe Young
Harry Warren
Sidney Mitchell
Darchie Goettler
George W. Meyer
Harry Akst
Grant Clark
Eddie Warde
Al Bryan
Lou Pollack
Mort Dixon
Walter O'Keefe
Bobby Dolan
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GR. 3111

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Auditor.....H. P. Ratliff
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Assistant Sound Engineer.....A. M. Granich
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Chief Electrician.....Wally Oetzel
Chief of Props.....F. W. Widdowson

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Recording.....O. S. Franklin
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Bernice Claire
Sidney Blackmer
Walter Pidgeon
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Doug. Fairbanks, Jr.
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Billie Dove
Frank McHugh
Marilyn Miller
Edward B. Robinson
Joe E. Brown

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Mervyn Le Roy
Clarence Badger
Edward Cline
Frank Lloyd
William A. Selter
Howard Hawks
William Beaudine

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Richard Weil
Seton Miller
Kathryn Scola
Ruth Rankin
H. Harrison Orkow
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Matt Taylor
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Dan Totheroh
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Earl Baldwin
Waldemar Young
Henry McCarty
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F. Hugh Herbert

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N'Wass McKenzle, Head of Department
Edward Stevenson, Costumes
DANCE DIRECTOR
LARRY CABALLAS

ART DEPARTMENT
Jack Okey
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John J. Hughes

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Mai, Nathan Levinson
MAKE-UP DEPARTMENT
Pura Westmore, Hairdressing
Walter Rogers, Make-Up
MUSIC DEPARTMENT
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Edwin Warde and Al Bryan
Harry Akst and Grant Clarke
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Joe Young and Harry Warren
Bud Green and Sam Stept
Lou Pollack and Mort Dixon

PLAYERS
Lewis Ayres
John Boles
Kathryn Crawford
Merna Kennedy
Barbara Kent
Lupe Velez
Janetice Loff
Genevieve Tobin
Slim Summerville
Rose Hobart
Joan Marsh
Mary Nolan
Joseph Schildkraut
Nancy Torres
Glenn Tryon
Helen Wright

* Indicates player is star.

Walter O'Keefe and Bobby Dolan
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CULVER CITY
Empire 9141

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Director of Publicity.....Donn McElwaine
Art Director.....Carroll Clark
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Chief Film Editor.....Doane Harrison
Director of Foreign Production.....Emile De Recat
Dance Directors.....George Cunningham-Harold Hecht

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William Boyd
Ann Harding
Constance Bennett
Eddie Quillan
Marjorie Rambeau
Paul L. Stein
Joseph Santley
Russell Mack
Tay Garnett
Helen Twelvetrees
Robt. Armstrong
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Harry Bannister
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John Robertson
Alfred Green
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Wallace Fox
Frank Davis

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Eugene Walter
Carl Hovey
Sada Cowan
Lynn Riggs
Clara Beranger
Walter De Leon
Clare Kummer
Josephine Lovett
Paul Gangelin
Ralph Murphy
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Horace Jackson
Thomas Lennon
Garrett Fort
James Seymour
Thomas Buckingham
Jack Cunningham
Paul Schofield
Reeves Eason
W. C. Tuttle
John Erskine
Edward Bennett
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James Gruen
Mauri Grashin
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Hempstead 3131

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Police Department.....Dick Solberg
Prop Shop.....E. A. Johnson
Nursery.....Walter Tauer
Scenic Department.....Harry Krohn
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Lewis Milestone
John M. Stahl
John Robertson
Ray Taylor

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Lew Collins
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Ernst Laemmle
William Wyler
Rose Hobart
Joan Marsh
Mary Nolan
Joseph Schildkraut
Nancy Torres
Glenn Tryon
Helen Wright

PLAYERS
Lewis Ayres
John Boles
Kathryn Crawford
Merna Kennedy
Barbara Kent
Lupe Velez
Janetice Loff
Genevieve Tobin
Slim Summerville
Rose Hobart
Joan Marsh
Mary Nolan
Joseph Schildkraut
Nancy Torres
Glenn Tryon
Helen Wright

PLAYERS
Lewis Ayres
John Boles
Kathryn Crawford
Merna Kennedy
Barbara Kent
Lupe Velez
Janetice Loff
Genevieve Tobin
Slim Summerville
Rose Hobart
Joan Marsh
Mary Nolan
Joseph Schildkraut
Nancy Torres
Glenn Tryon
Helen Wright

* Indicates player is star.

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Charles Logue
H. La Cossitt
Wm. Houston Branch
Wells Root
Helen Carlisle
Matt Taylor
Garrett Fort

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Al Jones
Arthur Edeson
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Hempstead 2141

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Property Master.....Hal Atkins
Laboratory Chief.....Val Lane
Assistant.....Henry Bergman
Still Department.....Ed. Anderson
Chief Electrician.....Frank Testera
Foreman Carpenter.....William Bogdanoff
Casting Director.....Allan Garcia

PLAYERS

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Harry Myers
Albert Austin

FOX

Western and Sunset and Fox Hills
Hollywood 3000

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Fashion Creator.....Sophie Wachner
Assistant Fashion Creator.....Dolly Tree
Director of Publicity.....Victor M. Shapiro

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Lois Moran
Beatrice Lillie
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Lucile Browne
Ilka Chase
Marguerite Churchill
Mae Clark
Joyce Compton
Irene Day
Fifi Dorsay
Noel Francis
Althea Heiny
Louise Huntington
Roxanne Curtis
Elizabeth Keating
Helen Keating
Dixie Lee
Claire Luce
Sharon Lynn
Leslie Mae
Mona Maria
Frances McCoy
Goodie Montgomery
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Jillian Sand
Marie Saxon
Marjorie White
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Edwin Bartlett
Rex Bell
Humphrey Bogart
El Brendel
Robert Burns
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Thomas Clifford
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George Grossmith
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John Swain
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John Wayne

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David Butler
Irving Cummings
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John Ford
William K. Howard
Alexander Korda
Sidney Lanfield
Hamilton McFadden
Leo McCarey
Guthrie McClintic
Alfred Santell
Chandler Sprague
Benjamin Stolloff
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Raoul Walsh
Alfred Werker
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Andrew Bennison
Edwin Burke
Homer Croy
Earl Crocker
Owen Davis, Sr.
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Jules Furthman
Frank Gay
Tom Geraghty
Rube Goldberg
Howard Green
Norman Hall
Harry Johnson
Sonya Levien
Russell Medcraft
Dudley Nichols
Marion Orth
Ernest Pascal
Gen. Ayslaw Perry
Willard Robertson
Lynn Starling
Hayden Talbot
Harlan Thompson
Maureen Watkins

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Low Brown
Ray Henderson
Joseph McCarthy
James Hanley
James Monaco
William Kernell
Albert H. Malotte
Richard Fall
Grace Henry
Morris Hamilton
Cliff Friend
George Gershwin
Ira Gershwin
Troy Sanders

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VALENTINE

JUDGE OF THE SUPERIOR COURT
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Facts' Echoes From Melody Land

Accidentals

By RALPH KOEHLER

Occasionally I am taken to task by some irate musician who feels that a great injustice has been done his organization by not receiving sufficient praise in these columns; or that the mention was not made up as a front page story with a two or three inch bold-faced heading preceding it.

One member of our noble profession took time off enough to telephone me the other day, and his conversation ran something like this: "Thanks for the write-up, but why the heck didn't you plug us more? I notice that you played up so-and-so, but the way you wrote me up, I think it's a panning. Do me a favor, will you, and tell 'em next time how good we are. You know I advertise with you as much as I can—that should mean something, etc., etc."

My answer to this brother was one that he could not possibly misunderstand. In the first place, in making my reviews, we write exactly as we see or hear it. If it deserves panning, it gets panned; if the band is a knockout, we say so. Whether an advertiser or not, we play no favorites. I feel justified in being frank in calling a spade a spade, and furthermore, I feel qualified to so judge any musical organization. Of course, as to that, there may be many differences of opinion.

This column is conducted primarily for comments on topics interesting to musicians, news of activities, personalities, reviews and other information in general. The news columns of any true trade-paper are never given over to the use of what is termed as publicity. Real live news pertaining to the profession will readily find its way into the news columns, but it must be news.

Of course, I believe in publicity—the right kind. One should advertise as much as possible, for to scoff at any attempts to eliminate it is certain suicide. Talent and hard work can no longer stand out by themselves. In this age of keen competition, publicity and advertising are a vital necessity, and without them genius is lost in a labyrinth of competitive rabble. And that's that.

I must not be quite as observing at times as I thought. I've just noticed recently that Ray Lopez, with Lou Traveller's band, is a left-handed trumpeter. Maybe many of you haven't noticed it either.

Irving Adelstein, pianist with Joe Marengo at the Italian Village has been confined to his bed for the past three weeks on account of a minor operation. Jack Dunn has been pinch-hitting for him, although I understand Irving is now back on the job.

Manager Joe Tadini thinks a lot of that band down there, and if you don't believe it, just try to get that job away from Joe Mar-

engo. There is no question about the band going over big. Even on these hot afternoons, when the terrific heat is driving the people out of indoor places, the Village is jammed. I know, because I've been there myself—and why not? The cuisine is excellent, the environment comfortable and pleasant, a good floor, the music irresistible. Besides there is a charming program of entertainment presented by Rhoda Heatherly and Marie De Morle, dancers, and Virginia Stribling, singer. One can come out of there feeling well pleased.

"Chuck" Deaton, leader at Solomon's Jungle Club, has also been confined to his home for the past two weeks. We sincerely hope he will be back on the job soon.

I understand that the Patio Ballroom is being refurbished and redecorated for a big opening some time in September. Maury Paul was awarded the contract for the band, and the new combination is in earnest daily rehearsal. It is rumored that a miniature golf course is to be built in the open patio for the sole use of the patrons who may desire a little diversion between dances.

When the famous Biltmore trio takes on a number and sings it every night over KHJ, that fact alone is an assurance that the number must have something. The number I refer to is "Tired of Love," a slow fox-trot written by Glenn Edmunds and Carrol Johnson. It is also being featured nightly by Glenn Edmunds' Orchestra over KGFJ by remote control as their signature number from 6 to 7 P. M.

Glenn is his own publisher, and the speed in which the number has appeared on the music counters, is an indication in itself what plug number it is. The number is put out in sheet-music, professional copies and orchestrations, the latter having been cleverly arranged by Carrol Johnson himself, co-author and Glenn's pianist.

Bill Fleck, at the Breakers' Club in Santa Monica, reports a couple of changes in the personnel of his band. The new members are Eddie Rehnberg, trombone, and

(Continued on Page 13)

Song Leaders

LOS ANGELES

A lethargic week, but a few new faces will be spotted in the sheet music sales leaders. The leader is away ahead.

1. "I'm Dancing With Tears in My Eyes"—Witmark.
2. "Swinging in a Hammock"—Berlin.
3. "My Future Just Passed"—Famous.
4. "With My Guitar"—Sherman-Clay.
5. "I Remember You From Somewhere"—De Sylva, Brown and Henderson.
6. "Singing a Song to the Stars"—Robbins.
7. "You Brought a New Kind of Love to Me"—Famous.
8. "Song Without a Name"—Feist.
9. "Kiss Waltz"—Witmark.
10. "If I Had a Girl Like You"—Feist.

Records

1. "Around the Corner"—Victor.
2. "Under Vesuvian Skies"—Victor.
3. "Kiss Waltz"—Victor.
4. "Dancing With Tears"—All recordings.
5. "Dixiana"—Victor.
6. "Wah Wah Gal From Agua Caliente"—Victor.
7. "Singing a Song to the Stars"—Brunswick and Victor.
8. "Rolling Down the River"—Victor.
9. "Cheer-Up"—All recordings.
10. "Sharing"—Victor.

SAN FRANCISCO

In a switching of sheet music leaders "Dancing With Tears in My Eyes" was again back in top position with "New Kind of Love" in deuce and "Swinging in a Hammock" third. Leaders are:

1. "Dancing With Tears in My Eyes"—Witmark.
2. "New Kind of Love"—Famous.
3. "Swinging In a Hammock"—Berlin.
4. "Singing a Song to the Stars"—Robbins.
5. "If I Had a Girl Like You"—Feist.
6. "I Remember You From Somewhere"—De Sylva, Brown and Henderson.
7. "Bye Bye Blues"—Berlin.
8. "With My Guitar"—Sherman, Clay.
9. "So Beats My Heart"—De Sylva, Brown and Henderson.
10. "My Future Just Passed"—Santley.

NORTHWEST

1. "Dancing With Tears in My Eyes"—Witmark.
2. "New Kind of Love"—Famous.
3. "Singing a Song to the Stars"—Robbins.
4. "Anchors Aweigh"—Robbins.
5. "Bye Bye Blues"—Berlin.
6. "Tonight"—Cross.
7. "It Happened in Monterey"—Feist.
8. "If I Had a Girl Like You"—Feist.
9. "If I Could Be With You"—Remick.
10. "Ro-Ro-Rollin' Along"—Shapiro Bernstein.

CARTER'S SING GAY

Gaylord Carter, now in his seventh month as organist at the United Artists Theatre, brings back the community sing idea this week. Customers sang various popular ditties with seeming enjoyment, especially the younger element. "Let's Be Optimistic" was the theme on which the program was built.

TAKES VACATION

SAN FRANCISCO, Aug. 7.—Claude Sweeten, orchestra conductor at RKO's Golden Gate, vacationed in Seattle this week, where he visited his brother Owen, orchestra leader at the Fox. During Sweeten's absence Frank Broekhoven conducted the Golden Gate orchestra.

JOIN VOCAL GROUP

SAN FRANCISCO, Aug. 7.—Med Anderson and Jacqueline Brunea will leave next week for Denver where they will join the Rangers, vocal organization currently with Publix.

RUBINI OPENS

SAN FRANCISCO, Aug. 7.—Jan Rubini, concert violinist, comes into Loew's Warfield this week to hold a featured spot for an indefinite period, working along with Peter Paul Lyons and concert orchestra.

Rubini recently returned from Australia and last week was at the Fox Oakland for seven days prior to his local engagement.

MILLS HERE ON TIFFANY MUSIC

Irving Mills, recording artist and executive with the Mills Music Publishing Corporation, arrived in Hollywood last week to arrange details for the publishing of musical numbers from all Tiffany Pictures, Inc., productions. The presence of Irving Mills in Hollywood marks the beginning of extensive exploitation campaigns through the medium of songs for Tiffany pictures.

CROSS ON TRIP

SEATTLE, Aug. 7.—Syl Cross left Seattle this week for another San Francisco trip, where he will take care of some unfinished business concerning the music corporation he heads. "Tonight," the firm's fox-trot hit, is picking up in sales in the Northwest, while "Rock-a-bye to Sleep in Dixie" is creating heavy sales in the middle western states.

NOT AFFECTED, MEYER STATES

The report that many motion picture companies will temporarily discontinue the production of musical stories has not affected the Meyer Synchronizing Service, Ltd., who have aligned themselves with sixteen production companies to handle music and sound effects.

"The interpolation of music is taking on a new significance and producers are beginning to realize that the proper use of dramatic music in the weaving of a straight story can be of immeasurable effect," states Abe Meyer.

An important feature of the Meyer service is the Foreign Department, which prepares English dialogue pictures for foreign release, by treatment with original music score to fit each action.

BAND CLOSES

OAKLAND, Aug. 7.—Reg Code and his orchestra closed at the Athens Athletic Club this week and opened immediately after at Sweet's Ballroom. Lynn Prior and orchestra succeeded Code at the class club. On the opening night Code gave away ten of the records he is making for the Pacific Coast Record Corp.

NEW U DIRECTOR

LOS ANGELES.—Heinz Roemheld, pianist, is the new musical director to succeed David Brokeman at Universal City. The change takes place at once.

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Los Angeles



Accidentals

By RALPH KOEHLER

(Continued from Page 12)

Jimmy Sexton, bass and trombone. The new line-up is as follows: Ralph Reckenbacker, piano; Friday Leitner, reeds; George Beals, reeds; B. W. Frankhouser, banjo; Jimmy Sexton, bass and trombone; Elsworth Nelson, trumpet; Eddie Rehnborg, trombone; Bill Fleck, drums and director.

This eight-piece aggregation now boasts of the following instrumental combinations: two each of trumpets, trombones, clarinets, saxes, three fiddles and six vocalists. Bill's band plays plenty sweet, the music being a soft rhythmic sort, the various instruments blending like the colors of a western sky, if you know what I mean. The boys carry the air of seriousness, earnestness, and at the same time, and eagerness to please.

* * *

And in case you didn't know it, Bill Fleck, besides being the leader of his own orchestra, is a prominent business man right in the heart of Hollywood.

* * *

Bud Tracy now has the music at the Moscow Inn, having replaced Earl Victor's band. This is Bud's second appearance here, having preceded Victor's engagement, who has also appeared here twice within the past year. I have had no opportunity to review the new combination as yet.

* * *

If you don't think that Fred Rose's Music at the Deauville Beach Club is literally knocking them over, then I'm a cross-eyed palooka. The band is well used to one another now, and if I know anything at all about making prophecies, I'll venture to say that the band is destined to yet greater laurels. Just keep your eye on them and see for yourself.

George Markle saxophonist, is one of the outstanding personalities in the way of novelty numbers, which by the way, they go in for heavily. George, I think, would make good as an m. c.—seems to have that gift and "line." The boy does some nice singing, too, sweet and otherwise, and is also one of the vocal trio of the band.

I hadn't seen Joe Tally for about five years, and we had a pleasant little visit together. Signor Tally is now a member of the reed section I remembering him only as a banjoist in those days.

* * *

Jack Dunn I understand, is going in rather heavily for miniature golf playing. Yeah, his playing is in the way of thumping the ivories at these opening nights, and it looks as if there is no end to it.

* * *

The little daughter of Owen Fallon, popular leader at Wilson's roof, is being featured this week at Loew's State Theatre, doing a tap routine as a part of the Meglin Kiddies' Revue.

* * *

President A. Blanchard of the Sea Breeze Beach Club, is the hospitable manager and host of that popular beach rendezvous. He is mighty proud of his orchestra, Maurice and his Rhythm Boys, who play in the dining room most of the week. The combination is of but four men, but there is much doubling in evidence, giving it a varied instrumentation. The way they pack in the members of the club is sufficient evidence that the combo has plenty drawing power.

* * *

Anybody know what's become of Clarence Badger, Jr., that

TIOMKIN SIGNS TO DO SCORING

Engagement of Dimitri Tiomkin to create the music for the production of Tolstoi's "Resurrection," which Edwin Carewe will direct for Universal with John Boles and Lupe Velez as the stars, has just been announced by Carl Laemmle, Jr. Tiomkin was selected from a great field of leading musicians for the important assignment by the young producer.

MORE OF IT

SAN FRANCISCO, Aug. 7.—While the public is hearing a lot about endurance contests of one kind or another the Golden Gate is cashing in on a lot of the publicity by sponsoring a flagpole sitter on the theatre roof.

HOUSE IS WIRED

SAN FRANCISCO, Aug. 7.—Louis Greenfield has wired his American Theatre in the Fillmore district.

SAN FRANCISCO, Aug. 7.—Music Sales Corp., represented in the West by Art Schwartz, this week took over the music counter in the Newberry store here and the Metropolitan, Oakland, as part of a program of acquisition. From here Schwartz will head north where he will pick up more counters.

EXEC ON VISIT

SAN FRANCISCO, Aug. 7.—A Gershonsen assistant musical supervisor of RKO, was here this week.

clowning, singing pianist of roundous proportions?

* * *

Mike Ortiz, trumpet player from Calexico, is in town looking around.

Gene Swift's Ruminations

(Continued from Page 3)

A picture director no less than a symphony conductor, should be permitted to supervise the literary theme from beginning to end; from scenario table to the cutting room, and his aim should be to interpret that particular theme with fidelity. An orchestra conductor may take liberties, on his own responsibility, with dynamics, but he never thinks of changing the form of the music.

So it should be with stories for the screen. A story is essentially a thing of personality. Grinding it through a sausage machine reduces it to elemental plot, and then you have sameness, triteness, and that lack of "originality" with which the screen is so constantly accused. There can be originality only of treatment; never of plot. "Treatment" is simply endowing situations with character—personality. A dozen interfering hands, story "conferences," adaptations,

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SAN FRANCISCO

supervisions, editings and all the fantastic interferences of Hollywood's ingenious cannibalistic organization add nothing, but strip away glamour, magnetism and all the flavoring that has made storytelling the most ancient and most popular of all the arts.

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Vaudeville and Presentations

STATE THEATRE LONG BEACH (Reviewed July 29)

This week's bill opened with Joy and Lazzeroni coming on to prove themselves skillful at skating. The pair of skaters made a good opening act with their presentation of fast whirls, tapping and acrobatic work. Their short but snappy act got a good hand.

Foster, Fagan and Cox came in on the run and proceeded to please the customers with their vocal harmony. The boys scored heavily with some clever numbers.

Next appeared Countess Sonia, who used a colorful stage setting in which to offer her act of dancing. The thing that saved this act was a fast adagio ending.

Ken Murray presented the humor of the evening in a side-splitting manner. All of Ken's stunts went over big—even his reaction of listening over the radio to a cake recipe and morning exercises at the same time. Ken proved himself a capable m. c. by introducing a snappy little girl who sang and danced to the approval of all. He brought back the popular trio, Foster, Fagan and Cox for some more numbers. A plant in the audience took the stage with a fem partner and together they pulled some hokum with Ken to close the bill. Business better than usual with picture "Spring Is Here."

OKAY.

RKO GOLDEN GATE SAN FRANCISCO (Reviewed July 30)

Youth predominated this bill. With the exception of Bob Murphy, whose waist line is probably two inches larger than last season, the entire bill was dominated by youngsters, outstanding being Bob Ripa, juggler, and several kids in Joe Daly's turn.

Murphy was spotted throughout the opera, contributing smart cracks in his role as m. c., and then giving the folks a flock of songs with a comedy lining when he held the next to shut position. Eddie Green was at the piano.

Bob Ripa, 17-year-old youth, was one of the few hits of the entire show when he unfurled a routine of zippy juggling in No. 1 spot. Kid displayed an uncanny sense of balance in his handling of sticks, balls and plates and highlighted when he caught and balanced balls thrown from a distance to a stick held in his mouth.

Joe Daly and RKO Discoveries closed the show. Most of the discoveries were with Wilton and Weber when they came through about a year ago. Kids included Skeets Genaro, Dick and Dot Libby, Dot Parker, Little Ann Little, and Honeybee, Harry and Jose and contributed dances, song and impressions all for good returns. Daly was at the piano.

Kerr and Ensign, mixed pair, deuced it with chatter and novelty fiddle offerings. An ungraceful dance by Miss Ensign and some dead gags by the pair might well be eliminated. Their fiddle stuff was the best of the lot.

Claude Sweeten and orchestra was in the pit. Film fare was "Flirting Widow."

BOCK.

HIPPODROME THEATRE LOS ANGELES (Reviewed August 3)

Kincaid. Opened show in one, with xylophone playing a good fast number. This was followed by playing another number. For finish played a melody of numbers, with lots of pep and personality.

Weis Family, deuce spot, five girls and one boy, in full stage. Three girls entered singing "Show Boat" then all sang same song and danced. Then little comedienne in clown costume singing "Laugh, Clown, Laugh." This was followed by many different specialties by all. Then a Russian song and dance by all for finish. Bad feature of act is bringing mother out for bows.

Coyle and Weir were next. These folks were together a few years ago and are now back together again. They opened with a nice song and dance. Followed by man putting over a good tap dance. This was followed with girl in change of costume singing "Sunnyside Up," then fast buck dance. They both then made change of costume and gave their impressions of different old-time dancers for finish. Nice, fast act.

Moro and Francis, man in wop character, lady straight. Man enters with big mandolin case, takes out violin; then, baby crying off-stage, man looks in case and gets lots of comedy by getting three small violins out of case, after which he puts over lots of comedy, and then he plays the violin very good. Then back with guitar and lady with mandolin. Lady offered song, "Too Busy," with lots of comedy by man. Then another song by both, with comedy for finish. Good act, stopped show.

Syd and Hyman, next to closing. Blackface and straight. Straight enters and three shots are heard off-stage, with blackface running on stage, and then they put over lots of comedy talk regarding how cold it is in Boston and Burbank. Straight man then offered good song in tenor voice. Their material following is very bright and finish with uke and song. These two boys should go far in their respective fields. Syd looks like the proverbial matinee ideal, while Hyman's inimitable style of blackface is sure fire.

Garce De Garo Trio, full stage in athletic routine of Roman rings and one male doing clown throughout. This proved a satisfactory closer, drawing applause on their finish.

Picture was "Mexicali Rose."

BOB.

HIPPODROME THEATRE LOS ANGELES (Reviewed July 30)

Thornton Sisters, two nice-looking girls in one, opened show with three different routines of tap dancing. No change of costumes, but what they wore were pretty.

Frank Shannon, number two. Billed as the Irish Tenor, sang for his first number, "Little Town in the Old County Down." This was followed by "Dancing With Tears in My Eyes." For finish sang "When Irish Eyes Are Smiling." This stopped show and Shannon then put over "Last Maschula" in

good style. Nice voice, good appearance. Good act.

Tribe Revue, two ladies and two men, full stage. One team opened act with pretty waltz. Other team then offered waltz clog dance. First team then back for Spanish dance. Costume pretty, but dance not so good. This was followed by other team in change of costume, and they put over good tap dance. Then all on and each one offered single dance and then doubles for finish. Fair.

Cliff Clark next, and offered comedy song. This was followed by comedy sneezing song in Irish dialogue. Then offered imitation of whisky tenor over radio with dance for finish.

Swor and Swor, man and woman, black and tan next to closing, offered some comedy talk. Lady exits and man put over some gags and then offered eccentric dance. This was followed by double song and dance for finish.

Capt. McIntyre and Co., special in full. For opening of act lady entered in Indian costume and offered nice Indian signal dance. McIntyre entered and offered some fast shooting of balls from lady's head. Lady then offered some novelty shooting tricks. Followed by McIntyre in many novel shooting tricks. Nice, fast act.

Picture, "The Vagabond Lover," with Rudy Vallee and Marie Dressler.

BOB.

ORPHEUM SEATTLE (Reviewed August 4)

"Tiny" Burnett opened the bill with a medley of tunes from "Dixiana." A little advance publicity on next week's feature picture which proved very tuneful.

First of the acts was Josephine Chappelle and Harry Carlton offering "On the Stairway," an athletic oddity. This is an unusual exhibition of physical strength and feminine charm, and is also smartly staged. Got over to a nice hand.

Freddie Smith and June Rogers were next, getting over well with a clever round of eccentric and tap steps. These are two personable youngsters.

A mystery act followed. The mystery part was the remarkable way in which Milo imitated bird calls and numerous other noises. Costumes were very unusual and original. He brought forth many loud and sincere laughs.

The headline act of the bill was Don Santo and his Seven Rhythmanics in "Hot Cha." The boys are jazz artists de luxe and Don triples as orchestra leader, mimic and dancing comedian. At first reminiscent of Ted Lewis and Joe Frisco, he turns out to be entirely Don Santo, agile, clever and enterprising. Featured, too, is Exie Butler, who is mighty easy to listen to when she sings "What Wouldn't I Do For That Man?" and "Rolling Along." Ruth Roberts' twinkling toes and Sam Stome's harmonica number come in for their share of applause. An excellent bill of vaude fare.

GIVAN.

LOEW'S STATE LOS ANGELES (Reviewed August 1)

"Modes" Idea, featuring the first of the F. and M. style tieup units, handled the fashion revue angle very effectively from the entertainment standpoint, something not easily accomplished for a diversified audience with a type of presentation of strictly feminine appeal.

Helene Francis, charming comedienne, as a mistress-of-ceremonies, brought in the models in four different sequences with a nicely worked out accompaniment of music and patter.

The Meglin Kiddies were introduced into the unit shortly before the finale flash "bride" number and bowled over audience with their precocious talents. The Kiddies part of the unit was a fast-moving assortment of singing, dancing and acrobatic specialties, with several smartly done ensemble numbers.

Setting for the regular unit was worked out in a simple and tasteful layout of black and silver, with the dancing boys grouped about the stage in night club style at futuristic tables, band at the rear

and a large steps sweeping up along a huge black back cyc.

Miss Francis opened with a special number, "The Man Pays," to introduce a selected group of s. a. plus models in afternoon wear. The girls came down on runways and traipsed along the aisles with special spots worked from the rear and balcony.

Sylvia Shore and Helen Moore, two petite steppers, then came on for a neat bit of stepping with one of the boys, followed by the male chorus group in a tap number. Miss Francis then introduced her "Dad," who pulled some neat applause on some difficult tumbling bits. Then an acrobatic number by the Misses Shore and Moore, followed by the introduction of the models in evening costume for another eye-filling flash.

Miss Francis then took the stage to do a comedy drunk number with some bright clowning, followed by the boys in an intricate tap ensemble done to "Poet and Peasant" for a big hand. Danny Joy then contributed a snappy eccentric dance bit for a good hand.

The Meglin unit then took the stage, followed by the spectacular finale, an extensive affair that featured an acrobatic dance by the Misses Moore and Shy with the male chorus group, and the models in a "brides of the seasons" number that wound up with a June bride flash for the curtain.

Picture was Metro's "Way Out West," with William Haines.

MEARS.

RKO THEATRE LOS ANGELES (Reviewed July 31)

(1) Lane, Osborne and Chicco, pianos, harps, song and dance; (2) Roy Rogers, drunk comic; (3) Viola Dana in skit "The Inkwell"; (4) Geraldine and Joe, kid dancers. Kids at the bottom of the bill but they had no trouble stealing it.

The Viola Dana skit, credited to the mighty brain of Anita Loos, is an inconsequential bit, and thank heaven it was over quickly. It was about a girl whose husband threw an inkwell at her. After upsetting things around a law office her divorce attorney also threw one at her. Miss Dana picked on this audience for a curtain speech and said the usual things . . . "awfully happy . . ." and so on. Easy money.

Opening act, Lane, Osborne and Chico, presented a team of kick dancers, the girl of which put over some nifty new bends for heavy returns. Paid off with a toyland dance that offered little in originality, but brought them three bows. Act was filled out with man and woman medleying on pianos and harps.

Roy Rogers started off cool, warmed up, then cooled off again at finish when he told the customers to watch a new step, and then offered nothing original. They liked his walking backbends and laughed at his near-falls into the pit. He worked the old colored water gag.

Geraldine and Joe, the kid dancers in closing spot, sang and chattered, then delivered some nifty

acrobatics, winding up with an Apache dance that was clever and brought plenty of laughs. They paid off to a regular storm, outdoing all the other acts combined.

Film feature was RKO's "Inside the Lines," with Betty Compson.

YEATES.

FOX EL CAPITAN SAN FRANCISCO (Reviewed Aug. 3)

There was a plenitude of dancing in this Peggy O'Neill produced show, which was easily carried off by the m. c. and hoke work of Jay Brower, the ballet comique work of Webster and Marino, and the excellent adagioing of the Phantom Trio.

Frolic got started with the Sweet 16 Sweethearts in "Bye Bye Blues." Line always looks uniformly nice and is well trained, and this number was no exception. Brower then trotted out Henry Buettner, new member of the band, who sold himself solidly in a violin offering of gypsy airs.

Webster and Marino followed in a laugh panic of ballet comique work. These two boys have an act that is technically perfect and Webster displays a rarely seen spectacle of a male doing excellent toe work. They belong in F. and M.'s "Idea in Blue," but were taken out for this week only, since they had played the Fox but a few weeks before.

A "scamps of the campus" number followed, with Mary and Felicitas taking the featured parts. Babe Sherman, from burlesque, was next, waxing overly dramatic on "Spell of the Blues," which appears to be her ace number, and then doing "Can't Be Bothered With Me," using Brower as a foil.

As his weekly comedy novelty, Brower put the band through a few bars of "Nobody's Sweetheart Now," and then each musician instrumented on his musical sweetheart, the number coming to a wallop comedy climax with Brower, Pic Smith and Bob Kimic in a sappy wedding sequence.

Webster and Marino returned for some very fine acrobatic work and then the Phantom Trio, in an excellent adagio routine, brought the opera to a close.

Preceding the stage show Mel Hertz was at the organ doing "Roses of Picardy," aided by Frank O'Leary, who vocalized in a fair voice.

Picture was Reginald Denny in "What a Man," and business was absolute capacity.

HAL.

PARAMOUNT SAN FRANCISCO (Reviewed Aug. 1)

"Hey, Hey, Hades" Harry Gourfain tagged this stage production. It contained an okay lineup of talent that included Josephine Davis, Curry and Brown, Will Stanton, Lorez and Fremaire and Eddie Magill, with Ken Whitmer continuing his m. c. role. Line of girls was augmented by eight, making 20 in all, but this probably was only a temporary addition.

Show opened with a toe number by the girls in one, then dropped

(Continued on Page 15)

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Vaude and Presentations

(Continued from Page 14)
to full stage where Josephine Davis did a few gags with Whitmer and then went into her comedy stutter number, following it with an eccentric dance and bowing off to nice applause.

Continuing his display of musical versatility Whitmer put the band through "Bye Bye Blues," in which he took the spotlight offering a fiddle solo which mopped up. Band seemed to be misplaced this week, the shifting of brass and string sections taking away the snap and verve it has been exhibiting.

Eddie Magill, a big favorite here, came on to megaphone "Dancing With Tears In My Eyes" in which "Among My Souvenirs" was interpolated. Took a good hand and encored.

Whitmer announced a dancing sequence and Curry and Brown, male duo, were on for fast tapping that featured some classy double rhythm work. The girls in a hot number and then Curry and Brown returned for a comedy eccentric number that took heavily. Will Stanton was next, doing his usual clever drunk. Worked plenty hard on this one and took one of the nicest hands of the evening. Curry and Brown, again, this time working under a magenta spot which gave them a black face appearance.

Lorez and Fermaine, beautifully costumed, were next with an Indian interpretative dance, seguing into the finale.

Preceding the stage show Louis Flint was at the Wurllitzer doing a community sing. This house is pretty cold for that type of stuff. Probably in four or five weeks they might be taught to sing the words as run off on the magnascope screen, but it will take a lot of pounding to teach 'em.

Picture was Jack Oakie in "Sap From Syracuse."

BOCK.

FIFTH AVENUE SEATTLE

(Reviewed July 31)
F. and M. "Loveland" Idea combined romance and color with good talent and good music to produce a well-balanced show which rated high here.

Headlining the bill was Robert Cloy, tenor, who sang the theme song "Romance" to announce each

sequence. Both his voice and his appearance were pleasing, and the audience would have welcomed him had the routine called for more of his singing.

The opening found Karl Horn and the band on the stage, for a change, while the ensemble, led by Lillian and Louella Pettit, sang "Just Like in a Story Book" and "Romance."

Next was Mary Price, diminutive acrobatic dancer, who offered some antics that clicked.

And then Karl Horn and the boys doing Friemann's "Slavische Rhapsody." This is the first time the orchestra has appeared on the stage in concert for some weeks, and their selection was well received.

The Mack Bissett Dancers, eight girls and eight boys now, doing a collegiate tap routine, using "Collegiate Love" and a medley of college tunes, with three chaps from the line featured in some snappy hoofing.

Scrim up for Jerome Mann, young impersonator, remembered here previously with his impersonation of Ted Lewis. Proved popular, nevertheless.

Navy represented next in a cleverly costumed tap routine by the line, and then Lou Castleton and Max Mack, a pair of comic acrobats, offering a really new and clever line of capers. A slow-motion routine was the highlight of the act and earned a nice hand. An excellent offering and a good closing act.

The film was "Way Out West," with William Haines.

GIVAN.

FOX SAN FRANCISCO

(Reviewed August 2)
This was Fanchon and Marco's "Idea in Blue." Opened with the Rhapsody in Blue trademark and Paul Rissell tenoring, went into a line number that led into an exhibition of some stellar stepping in one by juvenile Mitzi Mayfair. Full stage where Rissell sang "Blue Is the Night" while the line did a high kick toe number, featuring Mitzi again.

In one Bob Brandes burnt cork singer and gagster, whooped 'er up with his routine of stuff, and then was joined by Sammy Cantor who crossfired with Brandes and finished with a dance, all to okay response.

Girls in another number while posing in the background were Renoff and Renova, ace adagio duo, whose work in a following dance sequence was well nigh peerless.

Show could have stood some other type of entertainment other than the usual dancing. Juggling, even ventriloquism, would be a relief.

Walt Roesner and concert orchestra presented a medley of Friml compositions embellished by lighting and scenic effects. Screen attraction was William Haines in "Way Out West," and a Laurel and Hardy comedy, "Below Zero."

HALL.

HEDDA SIGNS NEW ONE
Hedda Hopper has signed a new contract with Metro-Goldwyn-Mayer.

Burlesque

CAPITOL SAN FRANCISCO

(Reviewed Aug. 1)
A flash full stage setting opened this week's show of snappy burlesque with Melene Chorka chanting the theme. Following this was a skit with all the principals working and paying off to plenty of laughs. Billy Fields has been replaced by George Murray, but Joe Yule nets the biggest profit of laughs. His natural style of ad libbing and clowning is great. Jessie Brown was next singing "When the Little Red Roses Get the Blues" with the line on the runway.

Another comedy sequence with Yoman, Yule, Casey Jones and Murray working. Ginger Britton on next, looking as cute as ever, vocalizing and hoofing to "Lovable and Sweet." In the number the line takes four and five encores and each time takes off a few draperies while exiting. The customers go for this. Harry Kelly and Joe Yule follow with a black-out packed with laughs.

Millie Pedro makes her initial appearance in the place of Babe Sherman, singing "You've Got That Thing." A mind-reading black-out next and then Murray exposes his able ability in an eccentric dance which clicked.

A big scene next, built around Melene Chorka chanting a butterfly number. All the girls on stage and Anne Allison clicking big with a clever toe number. For a finale, some posing, and this number can easily be classed as one of the hits. The two comics follow and then Anne Allison singing "What a Boy." This little gal is the most outstanding one in the show as far as looks, ability and personality go. Some more of the line and then another black-out in the form of the school-room gag. Millie Pedro following with "You Brought a New Kind of Love" and the line on again.

Another blackout and then the piece de resistance of the show. Nellie Ryder, a very torrid looking blonde, in a piece of black lace and nothing else, does some movements to "Washbash Blues." And did these customers go for it? You could have heard a pin drop the concentration was so undivided. She took seven encores at a matinee.

For the closing number, Anne Allison and Ginger Britton do a strut Harlem number, bringing on all the girls for the final curtain.

Al Beatty's orchestra was in the pit.

The policy of four shows daily, with fifteen minutes intermission between each appearance, has been changed to three daily. This not only gives the performers a break, but the customers, too, as the matinee is lengthened from an hour forty-five minutes to two hours. Business was exceptionally good. James Yoman produces and Lillian Hunt staged chorus numbers.

BEN.

DATIG IS BACK AFTER ILLNESS

After an illness of several months, Fred Datig, casting director at the Paramount studios in Hollywood, returned to his desk yesterday. Datig suffered a nervous breakdown early this year and went to the desert to recuperate. During his absence, Joe Egli, his assistant, has been acting in Datig's capacity.

Datig's return to the studios was marked by the receipt of more than 200 telegrams and several hundred telephone calls welcoming him back to health.

JACK HAS CONTRACT

Jack White is making his screen debut as a fight impressario in "The Leather Pushers" series featuring Kane Richmond at Universal. White was recently given a long term contract at 'U.'

CHANEY RECOVERS

Lon Chaney has returned to Hollywood, completely recovered in health, following a trip to New York for throat treatments.

GRACE BARRIE

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Fanchon and Marco Route List of "Ideas"

MILES and KLOVER

Featured in F. and M. "GREEN DEVILS" IDEA

Following is the Fanchon and Marco Ideas route schedule, with the opening dates, all of the current month, in parentheses beside the name of the town:

PASADENA (7-13)

Colorado Theatre
"Gobs of Joy," 1930 Edition

LOS ANGELES (7-13)

Loew's State Theatre
"Swamp" (Working Title)

SAN DIEGO (7-13)

Fox Theatre
"Modes" Idea
Sylvia Shore and Helen Moore
Sunkist Ensemble
Phil Arnold
Haline Frances

CHICAGO (8-14)

Avalon Theatre
"City Service" Idea
Shapiro and O'Malley Co-Featured
Seb Meza
George Jage
Laddie La Monte
Frank Sterling
MILWAUKEE (8-14)
Wisconsin Theatre
"Box o' Candy" Idea
Lynn Cowan and Jones & Hull
Co-Featured
Myrtle Gordon
Reeves and Lou
Marie, Lucy and Irene
DETROIT, MICH. (8-14)
Fox Theatre
"Milky Way" Idea
Vernon Stiles
Stone and Lee
George Ward and Reggy Montgomery
Steve Moroni
Noree
Bert Faye

P. J. SEYMOUR and CORNCOB PETE

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HOLLYWOOD (7-13)

Pantages Theatre
"Wild and Woolly" Idea
Hart's Krazy Kats
Aussie and Czech
Bud Carlell
Davis and La Rue
Bud Murray Girls
LONG BEACH (7-13)
West Coast Theatre
"Gems and Jams" Idea
Jane and Joe McKenna
Nee Wong
Maxine Evelyn
Jimmy Penman
Beatrice Franklin and Florence Astell
FRESNO (7-9)
Wilson Theatre
"Green Devil" Idea
Peg Leg Bates
Co-Feature—
Miles & Kover and Bobby Gilbert
Rita Lane
Harvey Karels

NIAGARA FALLS, N. Y. (9-15)

Strand Theatre
"Bells and Belles" Idea
Edie Hill
Dunbar Bell Ringers
Frances, Ted and Byron
Tommy Harris
Loretta
UTICA, N. Y. (9-15)
Avon Theatre
"Miniature" Idea
Featuring Singer's Midgets
WORCESTER, MASS. (9-13)
Palace Theatre
"Gyp, Gyp, Gypsy" Idea
International Comedians
Frank Evers and Greta
Jeanne Alexandra
Jack Vlsakin
Ruth Leavitt
Geo. Prize

LEE HALL and ESSLEY CHARLINE

DANCERS COMIQUE F. AND M. "ROSE GARDENS" IDEA

SAN JOSE (10-13)

California Theatre
"Green Devil" Idea
Peg Leg Bates
Co-Feature—
Miles & Kover and Bobby Gilbert
Rita Lane
Harvey Karels
SAN FRANCISCO (8-14)
Fox Theatre
"Victor Herbert" Idea
Buddy Howe
Walter Powell
Electric Duo
Victor Herbert Quartet
OAKLAND (8-14)
Oakland Theatre
"In Blue" Idea
Renoff and Renova Co-Featured With
Mitzi Mayfair
Webster and Marino
SALEM, ORE. (9-10)
Elsmore Theatre
"Cadets" Idea
Born and Lawrence
Rognan and Trigger
Mabel and Marcia
Miles Sisters
Johnny Dunn

SPRINGFIELD, MASS. (9-15)

Palace Theatre
"Changes" Idea
Doc Baker and Art Hadley Co-Featured
Walzer and Dyer
Muriel Gardner
HARTFORD, CONN. (9-15)
Capitol Theatre
"Broadway Venues" Idea
Mel Klee
16 N. Y. Beauty Winners
Aerial Bartlett
Freda Sullivan
Wells and Winthrop
NEW HAVEN, CONN. (9-15)
Palace Theatre
"Skirts" Idea
McDonald and Dean
Julia Curtiss
Ruth Silver
Up in the Air Girls
BRIDGEPORT, CONN.
Palace Theatre
"Marble" Idea
Roy Smoot
Al and Jack Rand
Hector and His Gang
Georgene and Henry
Francina
Harris Trio

WALTER POWELL

Following My Brother Jack Powell's Footsteps
Featured in Fanchon and Marco's "Victor Herbert" Idea

PORTLAND, ORE. (7-13)

Broadway Theatre
"Country Club" Idea
Leonora Cori
Masters and Grayce
Ray Samuels
Louise and Mitchell
SEATTLE, WASH. (7-13)
Fifth Avenue Theatre
"Seeing Double" Idea
Stroud Twins
Elca Twins
Miller, Clute, Fella, Nalay, Holy,
Maltby, St. Johns and Parker Twins
YAKIMA, WASH. (9-10)
Capital Theatre
"Romance" Idea
Castleton and Mack
Robert Cloy
Mary Price
Jerome Mann
Mary Price
3 Bricktops
Mack Bissett Dancers

NEW YORK CITY (9-12)

Orotuna Theatre
"Sunshine" Idea
Vince Sulk
Barton and Young
Arline Langan and Norman Selby
Mary Lou
Richard Wally
BROOKLYN, N. Y. (8-14)
Fox Theatre
"Eyes" Idea
Six Candrea Bros.
Don Carroll
Paul Olsen
Bob & Eula Burroff
Keo, Yoki and Toki
PHILADELPHIA (8-14)
Fox Theatre
"Trees" Idea
Terrell and Henley
Naynon's Birds
Red Reicard and Christel Levine
Mavis and Ted
Esther Campbell
Fawcett and Thurston

DOROTHY IPSWITCH LEONA SANDERS ELECTRIC DUO

Acrobatic Dancers Featured in F. & M. "Victor Herbert" Idea

BUTTE, MONT. (7-10)

Fox Theatre
"Rose Garden" Idea
Red Donahue and Uno
Harold Stanton
Hall and Essley
Helen Petch
Three Jacks and One Queen
DENVER, COLO. (7-13)
Tabor Grand Theatre
"Brunettes" Idea
Slate Brothers
Chiro and Mercado
Hassan't Blue Streaks
Hitch Arnold Girls
ST. LOUIS, MO. (8-14)
Fox Theatre
"Smiles" Idea
Lamberti
Dorothy Neville
Seymour and Corncob
Walter Bradbury

WASHINGTON, D. C. (8-14)

Fox Theatre
"Coral" Idea
Maurice and Vincent
Oscar Taylor
The Royal Samoans
La Petit Marie
ATLANTA, GA. (9-15)
Fox Theatre
"Peasant" Idea
June Worth
Johnson and Dyker
Deihl Sisters
Gen. Levine
Belcher Dancers
OKLAHOMA CITY, OKLA. (5-7)
Orpheum Theatre
"Desert" Idea
Eddie and Morton Beck
Muriel Stryker
Cropley and Violet
Clara Torney Girls
Chief Eagle Feather

SYLVIA SHORE and HELEN MOORE

FEATURED AT LOEW'S STATE—LOS ANGELES—THIS WEEK

SIGN MISS RICH

Irene Rich has been signed to play a featured role in the initial screen vehicle starring Amos 'n' Andy at RKO.

IN RADIOERS FILM

Assignment of Rita LaRoy to a featured part in RKO Radio Pictures' initial Amos 'n' Andy vehicle was made this week. Miss LaRoy, who is under long-term contract to RKO, will play a "heavy" role.

JENNINGS AS CAPTAIN

DeWitt Jennings will play the captain in "The New Moon." Based on the stage hit, co-starring Lawrence Tibbett and Grace Moore at M-G-M.

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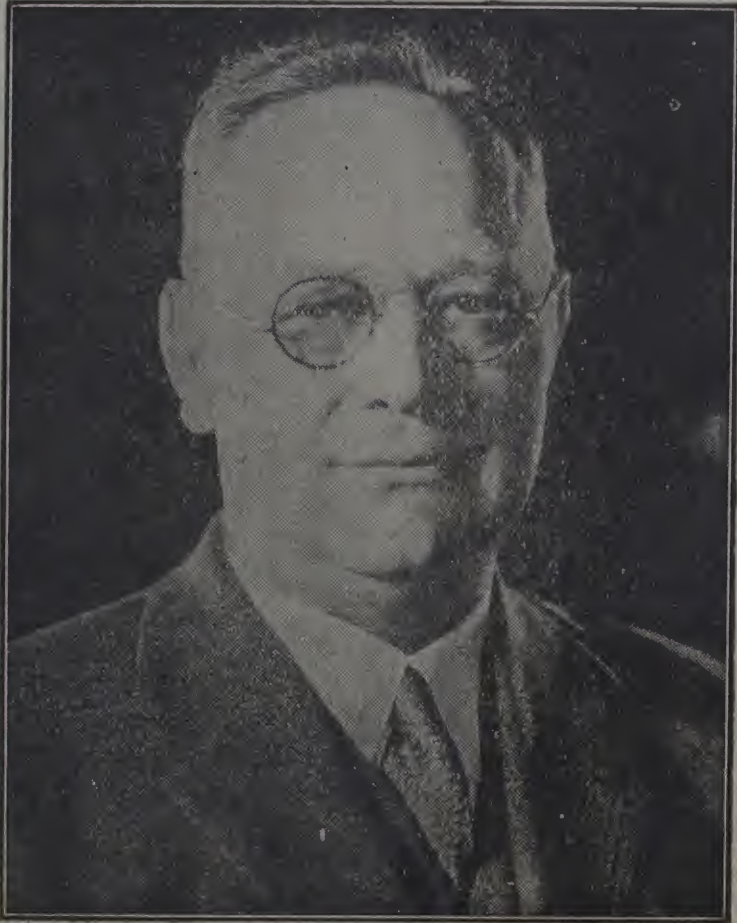
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●
At The Primaries : : August 26th

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